UNIVERSITY OF ALBERTA

PERSPECTIVES ON *UT PICTURA POESIS*

by

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A thesis

Submitted to the Faculty of Graduate Studies and Research in partial
fulfillment of the requirements for the degree of Master of Arts
in Comparative Literature

DEPARTMENT OF MODERN LANGUAGES AND COMPARATIVE STUDIES

EDMONTON, ALBERTA

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled *Perspectives on Ut Pictura Poesis* by Laura Adrianna Urion Williams in partial fulfillment of the requirements for the degree of Master of Arts in Comparative Literature.

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ABSTRACT

Ut pictura poesis–'as painting, so is poetry'–is an analogy between painting and literature that has been studied since antiquity. This study is a survey of that concept and some of the questions it has generated. The first part of the study is a review, focusing on classical and Renaissance philosophy, of the contribution of the analogy to a definition of the arts as imitative or representative of the physical world and as mediated by the senses; to classifications of the arts as visual or verbal, spatially or temporally mediated; and to aesthetics and theory. Those antecedents provide a vocabulary for discussion of more recent traditions (Pre-Raphaelite art, Imagism, Realism, and abstract art) in which parallels between the arts are integral. Concepts of perspective, voice, and rhetoric in painting and literature warrant special focus. Finally, general precepts in architectural theory exemplify how the ancient analogy, now focused on process rather than representation, draws us to consider new ways of recognizing not only relationships between the arts, but our own relationships with art, and with each other.

ACKNOWLEDGEMENTS

Two individuals were more than helpful to me during the process of writing this thesis: my father, Dr. Carl Urion, and my eternally optimistic husband, Will Williams.

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Chapter 1. *Ut Pictura Poesis*

1.1 Introduction

Comparisons between the arts often yield productive insights because such comparisons reveal the indeterminate relationship between meaning and sign systems. *Ut pictura poesis*–"as painting, so is poetry"--describes an analogy based on a long standing tradition of comparing literature to painting. The comparison between verbal and visual signs demonstrates how it is that signs do not simply represent meaning but also draw attention to the mechanism of representation itself. For example, when Mieke Bal (*Light in Painting* 56) finds relationships between narrative and depicted light in painting she is able to show how meaning is not inherent in an art object but rather is a social construct. Furthermore, the act of looking and the process of reading are both activities which unfold over time. As a result it may be more useful to think in terms of the different functions of signs as opposed to the traditional separation of linear texts from static images.

This work is an exploration of the comparison of some parallels between visual and narrative art, as that comparison has come to be thematically described with the term first popularized in antiquity by Horace, *ut pictora poesis*. The first three chapters deal with the ways in which the comparison between visual and narrative art forms has traditionally been expressed, and they specify a contextual framework for the explicit focus on painting and literature in Chapter 4. That discussion motivates a more comprehensive addressing of the concept of "perspective" in Chapter 5, and the relationship between rhetoric and painting, in Chapter 6. Implications for a reconsideration of canonical interpretations of *ut pictura poesis* are exemplified in the final chapter.

This chapter begins by noting the origin of the term *ut pictura poesis*. Attention to the relationship between the arts began in Antiquity with the tacit understanding that both painting and literature reflect the visual world of nature. The analogy between the two arts inspired a number of significant comparisons between the visual appeal of painting and poetry's capacity to imitate life. In the ancient world, classical philosophers provided examples of the close association of the two arts, an association which they remarked upon as being not only in their similar reference to the physical world, but in the association with each other. The first major area of association is in the observation of imitation. The observation of art as imitation (of life, and of other arts), leads to a discussion of the concept of verisimilitude, which qualifies the dimensions of imitation. Ekphrasis–the verbal account of a visual image-- is dealt with next: it is one example of how boundaries between the arts intersect, since the practice of capturing the visual appeal of objects through description or interpretation has been remarked upon since at least the time of Horace. Alberti's fifteenth century exposition of the relationship between painting and poetry is an exemplar of this line of analysis. This chapter thus specifies a context in which the notions of imitation, verisimilitude, ekphrasis, and analogical thinking, develop and evolve into a consistent element of literary criticism.

1.2 Origins of the analogy

It is useful to consider the origins of the enduring association between painting and literature and the connection of both with the visible world of nature. The long standing parallel between painting and poetry begins in antiquity. Around 80 A.D. Longinus refered to the illusion of depth in painting in order to discuss persuasive figurative language. Longinus found a visual analog to this experience by observing the brilliance of the sun overshadowing smaller, weaker lights to the degree that they are no longer noticeable. He found another analog in painting.

> There is something in painting not very different from this, for the shadow and the lights are side by side in colors on the same plane, yet the lights are what strike the eyes, and seem not merely conspicuous but actually much nearer. So in a speech the passages characterized by strong feeling and elevation of style, lying closer to our thought because of some inborn quality and because of their splendor, are much more quickly seen than the concealed. (qtd. in Gilbert 171)

Longinus explained that an effective figure avoids appearing artificial because its beauty and emotional impact overshadow its rhetorical structures. The orator does this through careful control of the language so that the listener appreciates the meaning without the distraction of obvious rhetorical strategies.

Horace's reflections on persuasive language provided the term that has defined this theme in criticism and aesthetics. In a passage in *The Art of Poetry* (c. 14 BC) Horace used the analogy *ut pictura poesis*, that poetry is like painting, to discuss degrees of quality in literature.

> Poetry is like painting. Some attracts you more if you stand near, some if you're further off. One picture likes a dark place, one will need to be seen in the light, because it is not afraid of the critic's sharp judgment. (qtd. in Russell and Winterbottom 107)

Horace wrote: "What comes in through the ear is less effective in stirring the mind than what is put before our faithful eyes and told by the spectator to himself" (qtd. in Russell and Winterbottom 102). It as if language must convince the listener of its credibility through its ability to conjure up vivid images that imitate the immediacy of the visual world.

In Antiquity it was believed that painters and poets make reflections of life by imitating the appearance of things, but it was poetry that received the most critical attention. Horace's concern was with poetry, not with painting; when he wrote that "poetry is like painting" he was dealing with literature and not with poetry's identity with painting. Nonetheless, his *ut pictura poesis* initiated a series of significant associations between the two arts, based primarily on the assumed characteristic of art, that it imitates the perceptible world.

1.3 Imitation

The imitation theory of art is both the foundation for contemporary aesthetics and semiotics (Mitchell) as well as a point of departure for scholars who reject its conventional meaning. Within Western culture the movement from representational to non-representational art illustrates the trend to see art not simply as imitation, but rather as a complex sign system anchored in a specific ideological context. Art as imitation appears obvious in the case of a framed painting which resembles a window, and although the imitative character of art is less explicit in literature, the tacit understanding is that the accomplished writer must make the reader "see."

The earliest references to art as imitation occur in Plato's *Republic* and *Ion*, and Aristotle's *Poetics*, and both of them frequently used analogies of painting with poetry. Plato saw imitation as only the appearance of truth, and therefore as an inferior if not immoral activity. For Aristotle imitation was the imitation of nature, an instinctive act without the moral connotations of Plato (Elam and Else). Imitation later took on the meaning of imitating not only nature, but classical literary models, and it is these three understandings of imitation that persisted during the Renaissance.

Plato used painting in order to discuss the relationship between ideas and reality: images possess no truth of their own but rather they imitate the truth outside themselves. The material world is therefore a reflection of the real world that is made up of invisible archetypes and ideas. The degree to which painting and poetry correspond to each other on the basis of sensory experience is made evident by Plato's use of a mirror to explain the concept of imitation.

> [F]or you would quickly make the sun and anything that is in the sky and earth and yourself and the other animals and furniture and plants and everything we have been talking about . (qtd. in Gilbert 44)

The painter or poet is not *creating* but rather *reflecting* the ideal reality which exists beyond the level of visual perception. It is through their imitative properties that both painting and poetry are untrue, and illusory. Plato thus found imitation to be "unwholesome":

> [P]ainting and imitation generally carry out their work far from the truth and have to do with that part within us that is remote from the truth, and two arts are companions and friends of nothing wholesome or true. (qtd. in Gilbert 50)

He used the example of a bed, distinguishing between three notions of bed: the real bed or "essence," the individual bed built by a carpenter, and finally a bed depicted in a painting. Of these three beds, the bed depicted in a painting, since it only imitates the appearance of a bed in the visible world, is furthest removed from the ideal or true bed which is invisible to the eye (Gilbert 44). Painters are deceivers in Plato's understanding, because in addition to being removed three times from the truth, painters evoke the illusion that they understand the craft they depict and in doing so, deceive the viewer. The poet is guilty of a similar deception, and therefore painters and poets are understood as being part of a similar enterprise. "We can, then," Plato wrote, "properly consider him as parallel with the painter, whom he resembles in making things that are not in harmony with the truth" (qtd. in Gilbert 52).

For Plato the visible things of ordinary experience are part of an inferior realm since the truth that exists behind things constitutes the highest level of reality. The "true essence" (Gilbert 44) of things is not visible. Plato did not trust the image and criticized its ability to charm and deceive. Nonetheless, the capacity to create images in the mind is what gives literature its power to delight and amaze and it is these two understandings of the nature of imitation that inform the history of literary theory. What sustains the second understanding of imitation is literature's ability to create a more nearly ideal reality. Plato's concept of truth behind the world of appearances is retained when the artist is endowed with the power to present a better world.

In the *Poetics* Aristotle defined poetry as the imitation of man's actions through words and meter. Aristotle used the example of pictures to illustrate how both images and poetry imitate reality. For example, he saw colour in painting to be used as a parallel for character and the outlines of a painted image to be used for plot. Recognizable images are valued over vague ones. Aristotle said that "confused smears" of beautiful colours do not arouse as much pleasure as the outline of an image drawn in white chalk (Gilbert 78). Unlike Plato, Aristotle did not preoccupy himself with deception and truth; instead, Aristotle considered imitation to be a distinctly human attribute, as a definitive feature of poetry; he attributes to it the qualities of pleasure and delight:

> For imitation is natural to man from childhood and in this they differ from the other animals, because man is very imitative and obtains his first knowledge by means of imitations, and then everybody takes pleasure in imitation. An indication of this is found in experience. For we look with delight on pictures that accurately represent things that in themselves are painful for us to behold, such as forms of the most unpleasing animals and dead bodies. (qtd. in Gilbert 72)

Aristotle did not describe Homer as a deceiver for producing illusions with his poetry. He merely documented the illusion as a product of the nature of language.

Aristotle defined the poet as a "maker of plots," where plot is an imitation of the actions of men. This imitation, however, is not a random impression as one might hold up a mirror in order to reflect visual perceptions, but rather it is a conscious, carefully constructed imitation of men as they ought to be. Aristole's ideal poet:

> should give us truth, but a selected truth, raised above all that is local and accidental, purged of all that is abnormal and eccentric, so as to be in the highest sense representative. He should improve upon Nature with means drawn from Nature herself. (Babbitt 9-10)

The poet is like a painter in that, while the poet can imitate things as they should be, it is best to "improve upon his model" (Gilbert 112). It is less important to represent an animal anatomically incorrectly than it is to produce a poor quality image (Gilbert 109). The accuracy of representation arouses pleasure in itself, even if the subject matter is undesirable or displeasing (Gilbert 72). High quality portraits serve as a model for dramatists in that these painters represent their subjects as more lovely while retaining the likeness in form (Gilbert 91).

The preoccupation with realism in Western culture traces its origins back to these very beginnings of literary criticism and is based on the belief that art must imitate without drawing attention to imitation itself.

> Under the so-called "representationalist" hypothesis, a proposition or statement has no meanings other than those it designates, it being supposed that the sign effaces itself before that which it denotes, just as does painting or *pourtraicture*, as it was called in sixteenth-century French before that of which it is the "portrait," feature by feature (*trait pour trait*). (Damisch 239)

From its origins through the eighteenth century imitation is considered to be the fundamental purpose of the fine arts. Nevertheless, even though Plato used the example of the mirror, imitation in the older sense of the term has more to do with presenting a selected–not comprehensively inclusive--image of life, in that certain aspects of reality were not considered appropriate for poetry. *Verisimilitude*–resemblance, rather than iconic imitation–is an aspect of correspondence between life and art that qualifies the observation of art as imitation.

1.4 Verisimilitude

Verisimilitude is the principle that poetry must resemble life, that the events depicted are probable, and that there is a balance which must be maintained between events which may have occurred and those which did not.

According to Aristotle "credible possibilities" take precedence over "incredible possibilities" (Gilbert 112). Different treatments of imitation by Plato and Aristotle reveal the dichotomy between deception and verisimilitude. In the ancient period appearances could belong to one of two main categories. They could be unwholesome in nature, diverting attention away from the real truth by presenting an alternative as if it were the real thing. Yet *appearance* was also one of the most compelling features of literature, capable of arousing enduring pleasure, and demonstrative of the poet's skill. These early observations initiated a trend in Western literature to produce a convincing representation of life, to produce an art that balances empirical reality with the artist's subjective perception (Winkler).

According to Horace there is a fine line between creating a sense of belief and destroying this illusion through the inappropriate use of certain subjects.

> An action either takes place on the stage, or is announced as having taken place off it. What finds entrance through the ear strikes the mind less vividly than what is brought before the trusty eyes of the spectator himself. And yet you will not present incidents which ought to be enacted behind the scenes, and will remove from sight a good deal for the actor to relate on the stage by and by so that, for example, Medea may not butcher her boys or savage Atreus cook human flesh in front of the audience, Procne turn into a bird or Cadmus into a snake. Anything you thrust under my nose in this fashion moves my disgust and incredulity. (qtd. in Gilbert 133-34)

In other words, there must be a balance between showing certain events and suggesting others through the careful selection of details. The "charm" of arrangement is achieved when the poet chooses the right words. Horace clearly stated that comic subjects cannot be presented in tragic verse, that poets who move too far away from traditional themes are like painters who put dolphins in forests (131), and that Homer has set the standard for the metre that is appropriate for relaying the events surrounding war and kings (130). In summary: "The secret of all good writing is sound judgment (138)".

Verisimilitude refers to the appearance of truth but manifestations of truth vary according to historical context. In the history of literature the relationship between truth and its representation is constantly changing. What is consistent is the ongoing relationship between literature and the external world and the expression of this relationship through the analogy of painting with literature. Furthermore, the parallel between poetry and painting was thought to be self-evident for three centuries and this tacit acceptance does encourage critical investigations into the nature of the analogy.

> Ever since, in the fifteenth century, Italian humanism revived the ancient saying--attributed by Plutarch to the half legendary poet Simonides--that painting is a mute poetry, poetry a loquacious painting, this idea of a close interelationship, or even a hidden identity, of the various arts was asserted in ever-renewed formulations. Horace's *ut pictura poesis*--as is painting, so is poetry--became a credo of the humanistic tradition. (Barasch 149)

Horace's phrase was unquestioned to the degree that painting and poetry were believed to originate from a single source (Barasch 149).

The tacit agreement is that the two arts, through different mediums, aspire to possess verisimilitude, and represent the visible world of nature. Sixteenth century literary critics saw a natural analogy between the "brilliant pictorial imagery" of Renaissance painting and the vivid imagery of writers (Lee 4). Poets were encouraged to produce images of the visible world in the mind, using words which would have the clarity and impact of a colourful painting. The practise of using painting to describe effective, descriptive language continues during the Renaissance. In the *Discourse in Defense of the Comedy* (1572) Jacopo Mazzoni refers to Aristotle and his use of pictures.

> There is no doubt, as Aristotle says, that words the better imprint a conception in our minds in proportion as is better presented; moreover, the learned man would be able to take pleasure in hearing someone say well the things he knows. This is the way in which Aristotle thinks we should take great pleasure in the pictures

> of things we know, when they are well and ingeniously made. (qtd. in Gilbert 392)

The degree to which excellence in literature is believed to be the result of a faithful representation of nature is seen when verisimilitude evolves into one of the defining characteristics of effective language. In 1594 Torquato Tasso explained that art's fidelity to its model is its primary characteristic.

> Poetry is nothing else than imitation; this cannot be called into question; imitation cannot be separated from verisimilitude, for imitation is nothing else than giving a resemblance; no part, then, of poetry can be other than true to fact. In short, truth is not one of the conditions demanded from poetry for its greater beauty and ornament, but it is intrinsic to its very essence and in every part is necessary above anything else. (qtd. in Gilbert 480)

Imitation must be effective enough to persuade the spectator into believing that the image actually represents nature. In 1641 Georges de Scudery states that verisimilitude is the most important element in art:

> It is like the foundation stone of the building; on that alone the whole stands. Without it nothing can touch, nothing can please. And if its enticing deception does not deceive in the romances, to read them can only disgust the mind instead of pleasing it. (qtd. in Gilbert 582)

Poetry, while maintaining some of its original ties to the deceptive charm of imitation, came to be equally associated with representing goodness and truth. The very thing that censures poetry is also the quality that elevates it over history and philosophy.

Undesirable events were considered suitable in that art allowed for a healthy distance between the spectator and the image. Geraldi Cinthio explained:

> But the poet in his fictions imitates illustrious actions, presenting them not as they are but as they ought to be, and suitably accompanying things that have vice in them with the horrible and the miserable (for the heroic poet does this as much as the tragic one when the material demands it), purges our mind from like passions and arouses them to virtue. (qtd. in Gilbert 271)

That is, by imitating goodness, poetry draws the listener up towards a higher realm, more perfect than everyday reality. Sidney praised poetry's ability to imitate virtue as opposed to history, which cannot help but present the darker side of humanity. In later centuries scholars would attempt to imitate history's sense of reality as a means to align the novel more closely with human experience, yet in earlier times history was considered a foil to poetry's imitation of good. According to Sidney in 1583, the poet surpasses not only the historian but also the philosopher: "[The poet] excelleth history not only in furnishing the mind with knowledge, but in setting it forward to that which deserves to be called, and accounted good (Gilbert 426)." As John Milton wrote in the middle of the seventeenth century, "true poetry" is inspired by God and teaches justice, virtue, and wisdom (Gilbert 591).

It is important to note that prior to the eighteenth century concepts such as beauty and excellence were not always linked to physical form in art. Meaning was found in the realm beyond the world of superficial appearance. Geraldi Cinthio wrote in 1541, "For words are without force when they do not serve as the covering for things, nor can things be made manifest without words (Gilbert 273)." Indeed, in 1675 Edward Phillips wrote that even clumsy language may have a quality that "shines" though and separates it from a more refined presentation that lacks this essential quality.

> Let us observe Spenser, with all his rusty, obsolete words, with all his rough-hewn clowterly verses; yet take him throughout and we shall find in him a graceful and poetic majesty. (qtd. in Gilbert 677)

In 1583 Sir Philip Sidney said "There is no art delivered unto mankind that hath not the works of nature for his principal object" (Gilbert 412). Sidney, when writing on poetic diction said that the words are the "outside"--distinct from the meaning which exists below the surface. Although poetry is a "speaking picture" (421) the interest is in how the meaning corresponds to nature, not in the picture itself or even in the words themselves. In Sidney's opinion poetry contains sacred mysteries that are not always apparent so that they will not be abused (458). Learning is a noble thing (457). One should lift one's eyes to the "sky of poetry" (458) as if one were looking at heaven itself. An indication of inferior poetry is when poets use excessive language and stray too far from nature as a model of perfection. Extreme wording and ornamentation is like food that contains too much sugar and spice or fashions such as piercing the nose and lips so as to wear more jewels (454). Good poetry is a "honey-flowing matron" and the inferior type is like a painted harlot or courtesan. Language that is inflated and overdone does not "persuade" as effectively as a more simple presentation.

One of the ways that literature achieves verisimilitude is through the use of stereotypes and shared knowledge. Stereotypes reflect the beliefs of a given culture and can evoke a world by a few select details. Realism in literature was "crystalized" (Martin) in the nineteenth century when writers used a careful combination of inessential details and motivation as a means to create a believable narrative:

> This departure from the primary convention of literature, which prescribes that everything shall be meaningful, leads to the establishment of a new convention: inclusion of meaningless or random details characteristic of everyday life serves as evidence that the story "really" happened. (Martin 64-65)

In other words, the writer must balance reporting facts which are essential to the unfolding of the plot with trivial details which evoke a sense of the real and conjure up the world of shared experience and knowledge.

1.5 Ekphrasis

Ekphrasis is a rhetorical term for the detailed, verbal description of a work of art. Rhetoric originates as the art of public speaking, combining style and persuasion in order to convince an audience of a particular argument. In rhetoric truth takes on a flexible quality according to the aim of the orator. The tendency to link ekphrasis with ornamentation, the fancy, the irrational, embellishment, and–unfortunately--the feminine, is long-standing. The mistrust of ornamentation is evident in Plato's suspicion of artists and continues with the Greek orator's suspicion of sophistic rhetoric, extending into the medieval period with the linking of ekphrasis and sophistry (Scott 305-6).

Aristotle divided persuasion into three methods: ethical, or *ethos*; emotional, or *pathos*; and logical, or *logos*. Ethos and pathos are connected in that the type of emotions aroused in the audience depends on the morality of the character. When Philostratus (A.D. 3) and Callistratus (A.D. 3 or 4) attempt to reproduce the visual world in language and evoke the narrative context of a given art object, their writing set the precedent for future art critics. Aesthetics do not play a significant role in these early writings; rather, the writers concern themselves with re-producing the visual appeal of art through specific details.

These elaborate descriptions of the second Sophistic rhetorical tradition, one of a gallery of paintings, the other of a group of statues, seem produced in competition with the plastic arts (Graham 468-69). The model offered by both Callistratus and Philostratus is enthusiastically imitated by Renaissance scholars and art critics, including Alberti and Vasari. Ekphrasis is an important theme in art criticism produced by Michaelangelo, John Ruskin, Henry James, and Paul Klee (Graham 469).

Ekphrasis "encapsulates" an image with words, it "desires to free the image from its three-dimensional habitat so that it can involve and correspond with the word" (Scott 301). Yet in the relationship between ekphrasis, rhetoric, and ideology a paradox exists with the word ekphrasis. Ekphrasis includes both a sense of directness and clarity, as well as a sense of excessive ornamentation, of "gratuitous embroidery" (303-4). These two mutually incompatible ideas appear to co-exist. The visual interest of two dimensional art is distinct from the printed text or the spoken word, yet ekphrasis attempts to evoke this visual appeal through the careful selection of words.

Training in classical rhetoric requires technical ability in *enargeia, ekphrasis,* and *hypotyposis*, or the power of description. For example, traditionally different terms were used to describe cities and temples as opposed to the seasons. An effective orator must master the various types of description in order to be able to evoke images as vivid as those in visual art. Since one of the most important features of rhetoric is to help the audience see, *ut pictura poesis* exists as a self-evident example of the power of language to appeal to the senses.

Ekphrasis draws attention to the boundaries between the arts in that identical subjects could be presented through both painting and poetry, inspiring a kind of competition between artists and writers. This is especially true in the time of Alberti.

> The generally accepted dictum was that the painter should draw his subject matter from poems, especially epics and romances, as well as from history. The painter, in turning to this "nature" to imitate, was competing directly for the audience's approval, tempting the comparison between the verbal and the plastic rendering of a well-known event. (Graham 469)

1.6 Literary criticism and painting

Unlike contemporary explorations of art and reality, the early associations between the arts were not made in order to question the mechanics of representation. Initially parallels between literature and painting were found in order to account for accomplished writing. It is important to see this as a borrowing for the sake of clear examples, not as an affirmation of an essential bond. During the Renaissance the original association between the arts was perceived as much closer since the appropriation of literary models for painting required justification. For example,

> B. Daniello's *Poetica* (1536) was the direct source in both form and context of the *Dialogo della pittura* (1557) by L. Dolce, who had earlier translated Horace's *Ars poetica* (1535). (Graham 467)

In other words, the theory of painting can be seen as a "borrowed aesthetic" (Lee 7) since the absence of an *Ars Pictoria* did not stop Renaissance critics from developing authoritative guidelines of their own, following the lead of Aristotle and Horace. Painters and poets were seen as being engaged in the same activity.

Literary criticism begins in Western culture with the study of Homer and the Scriptures, and poetry's relationship, not so much with truth, but with life (Adams). The earliest association between poetry and the visual immediacy of nature may have been a phrase from the sixth century by Plutarch, attributed to Simonides, that poetry is speaking painting. Plato and Aristotle discussed literature in terms of external reality, initiating a trend which continues to the present day. Literary theory finds its origins with early works such as Aristotle's *Poetics* and Horace's Ars Poetica which reflect on the nature of literature. Eventually in the twentieth century literary theory evolves into a number of different schools of thought, each adopting a particular outlook on the world and on the role of texts within that world. Despite the plurality of approaches, literature's relationship to external reality continues to provoke scholarship.

Analogies between painting and poetry often have a political and social motivation. For example, relationships have often been forced between the arts in order to raise the theoretical status of painting. In the *Della Pittura* (1435-36), Leon Battista Alberti (1404-72) attempted to raise the status of painting to that of poetry by making a claim for the rational and intellectual dimensions of painting. The argument for the superiority of painting over poetry is never fully resolved, especially in the *Della Pittura* but the special status of poetry that painting is encouraged to aspire to characterizes the relationship between the two arts. Alberti's goal was not to make an irrefutable claim to the identity of painting with rhetoric, or to argue for the superiority of images over words, but rather to show by analogy how the visual arts correspond to the literary arts through the idea of *historia*, or subject matter.

He said that *historia*, which represents and interprets human life, is the object of painting. The aesthetics of the *historia* are outlined in a manner similar to Aristotle's, that is, by listing elements and defining them. These elements include proportion, harmony, movement, decorum, and variety. These elements constitute beauty, a beauty which exists somewhere between the "highly dramatic" and "confusion and excess" (Alberti, *On painting and on sculpture* 14). Alberti not only provided the first written description of linear perspective in art theory, but he also attempted to show how writers and painters are similar. Book III in his treatise states that poets and orators could teach the painter many things, that they had many "embellishments" in common, and that young painters should approach painting in the same manner that they approach writing. Alberti's aim was, therefore, to provide painting with a "discursive rationality" (Puttfarken 3). At the time of the *Della Pittura*, the artist was perceived as an artisan, without the intellectual status of the writer.

Nonetheless, in his enthusiasm to raise the status of painting to the same artistic and intellectual level as literature (note the rigorous mathematical formulae of Book I and the academic overtones in the "historia"-based Book II [Rosand 1986]). Alberti suggested analogies where they do not exist. For example, when he identified the painter's task with finding the "minimal visual unity" (Barelli 252) in nature with the writer's task of mastering the alphabet, the process has little to do with the reality of composing a picture. Alberti forced analogies between painting and writing in order to invest painting with a methodical and ordered quality. He discussed the importance of depicting individuals with consistency, that is: "It would be absurd if the hands of Helen or of Iphigenia were old and gnarled..." (Alberti, *On Painting and on Sculpture* 74). Barelli pointed out that in actual paintings of this time, hands, as well as other parts, were pretty much interchangeable in terms of shape and size among the figures, regardless of sex or age (257).

The rapid development of the arts in the Renaissance occurred simultaneously with a new importance attributed to rhetoric. Humanists of the fifteenth century turned to neo-classical Latin texts for intellectual categories and metaphors not available in vernacular Italian. Alberti's *Della Pittura* (1436) is one of the most famous examples of the close association between painting and rhetoric. Alberti found many parallels between painting and rhetoric, and the close relationship between the two arts is reflected in the very structure of the text: he organizes his discussion on painting according to a Roman oratorical treatise, beginning as in rhetoric with an *exordium* and concluding with a *peroratio*. Rhetoric and painting are linked not only in the content of his discourse, but also through the very structure of the *Della Pittura*, and as Spencer (26) affirms, "In both Albertian painting and in Ciceronian oratory the aim is to please, to move, and to convince." The formal association of painting with rhetoric in the fifteenth century is a deliberate strategy on the part of Alberti to raise the status of the painter from craftsman to intellectual, on a par with writers, poets, and orators.

Roman oratory influenced the structure and content of *Della Pittura* in three main ways: First of all the *Della Pittura* follows the rhetorical framework, or "Ciceronian logic" in its textual format. Second, Alberti uses Quintillian and Cicero as literary sources. Third, the *Della Pittura* includes the use of rhetorical terms to categorize artistic experience, including *circumscriptio, compositio,* and *luminum receptio* that "echo" the *inventio, dispositio*, and *elocutio* of the antique literary model (Rosand 153). (Note that this distinction would later manifest itself in art theory as *invenzione*, *disegno*, and *colorito* [Rosand 154].) Alberti favored rhetoric over poetics as the basis for the arts and consistently linked the aims of painting with those of rhetoric. He wrote the *Della Pittura* after he had studied at the University of Bologna where the curriculum would have been highly inflected with the theories of Cicero and Quintillian.

It is useful to consider Alberti's debt to rhetoric; his use of ekphrasis, his articulation of pictorial composition, and his literary style. It is also important to note the role of scientific naturalism in his arguments. Alberti believed that all art has a basis in reason and he divorced himself from the medieval acceptance of art as a symbolic representation of God's truth (Osborne).

The rediscovery of the classical texts in the fifteenth century contributed to a new interest in Latin rhetoric to the point that the early Italian humanists called themselves "orators" or "rhetoricus" (Baxandall 1) as opposed to humanists. However, the early humanists were not orators in the Ciceronian sense of the term in that their focus tended to be with style and the written word, not with the rhetorical techniques associated with law and the political assemblies. It was the persuasive aspects of rhetoric that the early humanists were interested in, and more specifically, the "systematic study of verbal stylishness" (Baxandall 4). Baxandall also notes that ancient rhetoric includes a considerable number of metaphors based on visual experience, and that this, coupled with the fact that classical art criticism includes its own body of metaphors drawn from rhetoric, provides Alberti with the type of critical vocabulary needed in the *Della Pittura* (Baxandall 17).

Alberti used Cicero as a source at least thirteen times, even arranging the *Della Pittura* according to Cicero's *exordium*, (first two paragraphs of book one), *narratio* (main part), *confirmatio* (first half of book two), and *peroratio* (book three) (Spencer). Although there is no formal *refutatio*, this aspect is diffused throughout the treatise, after Cicero. In Spencer's words:

> In this Alberti again conforms to Cicero's ideal oration, for the Roman orator frequently advises a subtle mingling of the parts in order to avoid fatigue in the audience and in order to lead them unknowingly to the decision the speaker desire. (Spencer 32)

Alberti's strategy of moving from the simple to complex ideas is another rhetorical device based on Cicero. For example, Alberti discussed the importance of painting the human figure in proportion, that its convincing depiction is based on planes, that nature is the artist's model, and that the artist must be sensitive to things such as bone structure and the proportion of the head to the rest of the body (Alberti, *On Painting* 72-73). It is then that Alberti moves from the visible or measurable world to the main purpose of the human figures--to illustrate the historia:

> Some movements of the soul are called affections, such as grief, joy, and fear, desire and other similar ones. The following are movements of the body. Bodies themselves move in several ways, rising descending, becoming ill and being cured and moving from place to place. We painters who wish to show the movements of the soul by movements of the body are concerned solely with the movement of change of place. (Alberti, *On Painting* 78-79)

The movements of the body have as their ultimate goal the "ornamentation" or teaching of the *historia,* the *historia* being the main work of painters. Alberta observed that the depiction of the human body has a mathematical basis in the visible world and suggested the use of a mirror to measure proportion (Alberti 83). Perhaps what is most significant in Alberti's train of thought from an analysis of planes to the illustration of the *historia* is that it is here, in the domain of subject matter, that painters find their most legitimate link with the literati. Alberti suggested that a close association with poets and rhetoricians would generate important material for the historia (Alberti, *On Painting* 91).

Alberti transferred the organizational model "compositio" from rhetoric to painting, and in doing so, created a theoretical framework to discuss painting that was both functional and unprecedented (Baxandall 130). In literary terms, the *compositio* begins with words that are grouped to make up phrases, phrases grouped to make up clauses, and clauses grouped to make up sentences.

> Composition is that rule of painting by which the parts of the things seen fit together in the painting. The greatest work of the painter is not a colossus, but an istoria. Istoria gives greater renown to the intellect than any colossus. Bodies are part of the istoria, members are parts of the bodies, planes part of the members. (Alberti, *On Painting* 72)

(Spencer points out that although there are some obvious differences between speaking and visual images, they can be accounted for by the nature of the different mediums--one visual, the other auditory--and their connection strengthened by the fact that speech and painting both have the same aim; that is, "to please, to move, and to convince" (26). Spencer also states that painting and rhetoric aim to "convince" without jeopardizing the audience's goodwill (31).)

If the rhetorical power of the image is always present in painting, it is also integral to the art of the orator in the form of gesture (*actio*) and silence. Nevertheless, words and pictures do not do the same thing through different mediums and Alberti, while depending upon rhetoric to organize his treatise, made this clear with the claim that painting is concerned "solely with representing what can be seen" (Alberti, *On Painting* 43). He concluded the *Della Pittura* by advising painters diligently to exercise their painting skills in order to impress the "multitudes" (97). Alberti did not refer primarily to the visual aspects of rhetoric, the idea of gesture, or style, but rather linked rhetoric and painting through the "historia."

Alberti also linked painting with rhetoric through the idea of ekphrasis. Alberti uses ekphrasis in an unconventional sense (Rosand 157) in that his verbal descriptions in the *Della Pittura* of the "Calumny of Apelles" and the *Three Graces* do more than simply make the absent present; he attempted to restructure the past and to create a pictorial present, anticipating the artistic accomplishments of the next generation. For example, in his ekphrasis of the *Three Graces*, he alluded to their depiction in earlier paintings where they had been painted from the front and from behind, the juxtaposition allowing the painter to give his subject a deeper dimension (Rosand 161) by responding to the idea of a body existing in space.

1.7 Residual effects of *ut pictura poesis* on the classification of the arts

The long standing dichotomy between reason and emotion contributes to a misleading separation of the emotional appeal of images and the rational word. Traditional classification systems which separate the spatial arts from the temporal ones are even more misleading in that the time space opposition remains unresolved in contemporary theory.

Contemporary understandings of art evolve from early concepts of imitation. While Horace thought the act of representing should be subtle, if noticeable at all, contemporary artists break the connection between art and the visible world by abandoning naturalism, redefining the concept of a framed work of art with its illusion of depth and demarcation of art and life.

> The nature of the frame was rethought, as well as its function, its structure, and its form; it ceased to be a closure between the work and its outside, or the iconization of art conceived by the Romanticism as an organic fragment of nature. It became an indication of the new status of the work of art: no longer a representation where the visible aspect of the world detaches itself and carves out a space for itself illusorily, but a fragmentary plane of the essence of the universe, open to the outside and to the future where art and life are joined. (Lebensztejn 134)

In contemporary art, artists push the boundaries between language and visual images to see where one art ends and the other begins. In *trompe l'oeil*, the boundary between art and reality is the focus. Illusionism, which includes *trompe* *l'oeil* and quadratura, mimics the "intelligibility" of the visible world (Vajda 1986) by aligning the painted image with the reality of ordinary experience. The close connection with optical reality suggests that the illusionist style can be more closely identified with the real world than any other style. Illusionism depends on a "fixed viewing point situated at eye-level above the ground" (Vajda 121), as if the viewer were looking though a window.

Although the association between the reality of the visible world and the visual interest of painting appears self-evident, it is not a cultural universal. Despite its seeming straightforwardness in terms of representing everyday experience, illusionist painting can be found in only one environment: European society and those societies it has influenced. It is clear that the original association between painting and literature takes on significant importance with the great importance attributed to verisimilitude and realism in Western art[1]. The close association between painting and literature is also strengthened by the tradition of understanding one art in terms of the other and by the impact of the recognition of parallels and similarities in the media on the classification of the arts.

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[1] One of the best examples of the close relationship between painting and writing is seen in Chinese calligraphy. Not only are Chinese characters based on ideograms, but the boundaries between painting and writing are even more fluid than those in the Western tradition. With increasing knowledge of Asia, some poets in the West from the nineteenth century onwards found inspiration in the Chinese practise of evoking striking images with a few strokes of a brush.

Chapter 2. Classifications and Descriptions of Art Based on Time and Space

Art appeals to both the mind and the senses. In antiquity the importance attributed to the visual sense and to the imitation of life became a foundation for further inquiry into the nature of art. Understanding one art with reference to another became commonplace and inspired a classification system based on visual, temporal, auditory, linguistic, and spatial features. The spatial features of painting distinguished it from the temporal features of language. The connection between art and the visual world was reinforced by the premise that the arts can be classified according to physical, visual features. The emphasis on the visual sense led to great preoccupation with the question of form.

In the history of art and literature there are a number of descriptive conventions which seem to be derived from inanimate visual objects, such as paintings and text, using biological metaphors. For example,

> we speak without hesitation of the "birth of art," of the "life of a style," and the death of a school," of "flowering," "maturity," and "fading" when we describe the powers of an artist. The customary mode of arranging the evidence is biographical, as if the single biographical unit were the true unit of study. (Kubler 5)

These trends are distortions of ordinary experience: the preoccupation with visual, material culture continues to influence theory and criticism. Conventional practice of literary and art history results in a number of misleading conclusions. The tradition of documenting literary facts such as authors and works leaves out one of the most significant relationships in the history of literature: the triadic relationship between author, work and reader. In other words, what has been missing from conventional history until recently is the role of perception in literature.

> History of literature is a process of aesthetic reception and production that takes place in the realization of literary texts on the part of the receptive reader, the reflective critic, and the author in his continuing productivity. The endlessly growing sum of literary "facts" that winds up in the conventional literary histories is merely left over from this process; it is only the collected and classified past and therefore not history at all, but pseudo-history. (Jauss 21)

Furthermore, the narrative style of recording history implies that the facts presented add up to form a conceptual whole. That is, the linking of disparate elements within a narrative are fused together in the mind of the reader even though they may in fact have only the most tentative connection.

In the nineteenth century, historical writing exchanged literary devices with fiction in order to align itself more closely with actual events. The historian must "efface himself" so that history could be recorded without the distractions of a narrative voice (Jauss 55). The purpose in removing the narrator was to create the "illusion of an unmediated presentation of the past" (55) and to endow historical writing with a greater sense of reality.

As made famous in the phrase *ut pictura poesis*, the likeness between painting and poetry inspired several centuries of inquiry into the nature of the two arts. Both arts were long believed to be alike in their capacity to represent human events and visible reality, and to differ only in the constraints of their distinct mediums. Yet those initial distinctions mask some historical differences between painting and poetry, especially in the history of art and aesthetics. For example, originally poetry occupied a special place in relation to the other arts because the poet was thought to be divinely inspired: "Poetry was always most highly respected, and the notion that the poet is inspired by the Muses goes back to Homer and Hesiod" (Kristeller 168).

Since the Greeks believed art could be taught, they excluded poetry: it was not the result of human skill, but rather the product of divine inspiration. Art was understood in terms of rules, not in terms of inspiration and beauty.

> Ancient statements about Art and the arts have often been read and understood as if they were meant in the modern sense of the fine arts. This may in some cases have lead to fruitful errors, but it does not do justice to the original intentions of the ancient writers. When the Greek authors began to oppose Art to Nature, they thought of human activity in general. (Kristeller 166)

The ancient understanding of art , similar to the contemporary term "craft," is perpetuated in the use of the word art to refer to ability. At the risk of over-simplifying a complex historical sequence, poetry, with its links to divine inspiration, and later its association with reason and intellect, acquired more prestige than painting. Painting attempted to raise its status by identifying those elements within itself that resembled poetry. As mentioned previously, Alberti linked the *historia* or subject matter of poetry with the subject of painting. Changing concepts of the term "art" resulted in new understandings of painting and literature but the opposition of words with visual images continues to perpetuate a hierarchy among the arts. It should be noted that inquiry into the nature of language eventually resulted in the delineation of rules for the production of poetry, and towards the end of Antiquity, poetry was included with the other arts.

The original association between the two arts was based on the theory of imitation. In later centuries the idea of art and imitation would be refined to include critical inquiry into the nature of imitation itself. The role of the picture frame in the history of painting illustrates the changing perception of painting and the world.

> Indecision about the edge facilitates the heterotopic fantastic. Sliding in and out and from one or the other to neither outside nor inside, from the imitated to the imitating, from the fictive to the real, the frame with its uncertain and unstable status attracts different degrees of space, real and fictive, fictive as real and fictive as fictive, into its abyss. Sometimes it is not the frame but a drop of water or a fly that betrays the illusion by means of illusion itself. (Lebensztejn 125)

Yet the distinction between the temporal nature of poetry and the visual and inherently physical appeal of painting continues to inspire a series of critical responses. One of the most fascinating features of the parallel between the two arts is that visual elements can be used in the study of literature. For example, the notion of spatial form can reveal different types of narrative structure. In his enthusiastic desire to find similarities between painting and literature, even Alberti did not mention this.

2.1 Classification of the arts

Not only is the visual world of painting frequently used as a reference for describing effective writing but the parallel between painting and poetry is one of the most significant precursors to the modern classification of the fine arts (Kristeller 217). Boundaries between the two arts remain tentative because there is not always a clear distinction between verbal and visual sign systems. An example of ambiguous boundaries is seen with the long standing tradition of sharing critical terms such as harmony, highlight, proportion, and decorum (Graham 466).

> The poet may "frame" or "light" a scene, or he may carry a reader from "foreground" to "middle ground' to "background" often using the painter's terminology. A kind of stasis is often effected, even when, as in the novels of Henry James and Thomas Hardy, a visual composition evolves as characters enter a space and take places, almost as in a tableau. (Graham 465-66)

Critics can find visual images in literature with the minimum of detail or hint of stasis and relate paintings to texts with even a modest amount of similarity between the two art forms (Graham 467). The situation is further complicated by the fact that theories of art are usually derived from theories of poetry, with varying degrees of relevance, and it is only recently that the techniques and perception of art have been analyzed in themselves (Kristeller).

The classification of the arts began in Antiquity with the identification of a certain set of human activities based on rules. In later centuries these activities were categorized in order to account more nearly adequately for the nature of each art. For example, in the Medieval Period the intellectual arts were distinguished from the mechanical arts. In the Renaissance it is observed that architecture, sculpture, and painting are all based on drawing (Tatarkiewicz, *Classification* 459). Drawing linked these three activities as arts which were formerly considered products of mechanical skill. Aristotle had identified drawing as a possible area of study, in addition to music, geometry, gymnastics, reading and writing. The benefit of the study of drawing is that it allowed the viewer to discriminate between good and inferior works of art (Munro 44).

In the Renaissance a growing interest in what we now call aesthetics, beauty, and design led to the evolution of the medieval guild into an academy. At an academy, instruction in art could incorporate a growing theoretical basis to sustain its aesthetic pursuits by appealing to the mind. Leonardo da Vinci asserted that since painting had a mathematical basis through the use of perspective, and that because it used gesture and facial expression to depict action, it deserved the same status accorded poetry.

> Its representation of action could thus be more complete than in poetry. Painting is less mechanical in execution than sculpture, and achieves the illusion of solidity by intellectual means. The ignoble quality of manual labor was still assumed, as it had been in the middle ages, and the defense was to point out how the intellectual element in painting outweighed the manual. (Munro 32)

This intellectual climate inspired a debate between the supremacy of painting over sculpture--and vice versa. Some of the arguments put forward were that sculpture was truly reality whereas painting was simply an illusory imitation. The proof for this viewpoint was that sculpture could be observed from all angles and, since it was tactile, could even be understandable to blind men. Another most likely mythical argument involved a blind man and an idiot: the blind man "marveled" at how the smooth, flat surface of painting could represent the visual world whereas the idiot, while capable of making reliefs in the clay of his body parts could not produce an accurate image with brushes (Hecht). Georgio Vasari (1511-74) summarized and resolved a number of arguments (Hecht 136) by saying that painting and sculpture were sisters and daughters of their father *disegno*, and therefore on equal ground.

What makes the debate between the reality of sculpture versus the reality of painting so significant is that it reveals the ongoing confusion over which art is superior in its ability to communicate. Sculpture appears to be able to represent human events in a more realistic fashion. This was not the view of Gotthold Ephraim Lessing (1729-81) who asserted, using the *Laocoon* as an example, that each art has its own limitations. Sculpture and painting were best used for representing idealized human beauty whereas literature was best suited for representing human actions that unfold over time. In other words, painting and sculpture were assumed to be non-temporal, and the artist had to choose the one moment out of a series in order to crystallize the event into a single vivid moment.

The debate about art and its various degrees of relationship to reality eventually resulted in the study of perception. Realism in art came to be associated with the representation of common experiences in a matter of fact tone (Winkler). This view of art as reflecting the mundane may include a somewhat cynical view of the world, born of large scale dehumanizing events, such as the Industrial Revolution.

The idea of the fine arts as a single group of arts is as recent as the eighteenth century (Kristeller, Osborne). In the middle of the eighteenth century Charles Batteaux (1713-80) divided all the arts into three groups; the useful; the beautiful, which included painting, music, sculpture and poetry; and the beautiful and useful, which included architecture and eloquence. At one point it was believed that because of their similarities, painting and poetry could be reduced to the same principle.

> Hence there grew up a very widespread attitude, expressed so well and perhaps even unconsciously caricatured in the book by Abbé Charles Batteux, *Les beaux arts reduits à un meme principe* (1746), where the "single principle" to which all the fine arts are to be "reduced" is the principle that art is the imitation of "beautiful nature." (Beardsley 160)

The search for a common origin for painting and poetry was complicated by the distinct physical appearance of each art. Abbé Jean Baptiste Dubos, wrote in *Reflexions critiques sur la poèsie et la peinture* (1719), that painting, unlike poetry, needs only a moment in time to communicate its meaning (Beardsley 160). He could have just as easily said that paintings hang on walls, immediately visible, but books are read. These physical differences eventually resulted in a more precise classification system by stimulating research into what aspect of reality each art is best suited to imitate.

The arts can be classified according to a number of different strategies including where they fall on the continuum of beauty and utility, or another continuum contrasting technical skill and divine inspiration. These categories vary according to historical context. In Antiquity the mechanical arts were separated from the liberal arts which were essentially concerned with oratory and philosophy. Art was also set apart from other activities in that its nature was seen as imitative. The Middle Ages inherited the seven liberal arts and further classified them into the Quadrivium which included arithmetic, music, geometry, and astronomy and the Trivium which included grammar, rhetoric, and dialectic. Visual art, literature, and architecture were excluded in that they were understood as either mechanical skills that could be taught in a guild, or as superfluous to the primary areas of study.

Prior to the grouping of the five main arts into one category, the vulgar arts were distinguished from the liberal arts. The arts concerned with physical reality were grouped in a separate category from those concerned with language. The visual arts were distinct from the liberal arts, much lower in status than philosophy, which was considered the supreme art. It was not until 1500 that painting and sculpture were considered as liberal arts by the Italian humanists (Osborne 289). The second half of the eighteenth century debates, but does not fully resolve, the issue as to whether poetry is a fine art. It is only in 1790 with the categorization of human activity into the three categories of aesthetic, moral, and cognitive, that poetry came to be understood as an aesthetic activity that communicates thoughts and emotions through words (Tatarkiewicz, *A History*).

2.2 Time, space, and changing ideas of classifications of art

Poetry, in contrast to painting, appears to convey its meaning over time. Yet the contemporary understanding of literature and painting reveals the difficulty in separating the arts on the basis of physical appearance. Examples of the complex interaction of time and space can be seen when the fragmented perspective of a cubist collage is compared to the multiple points of view in a novel (Praz). Pablo Picasso (1881-1973) was more interested in the conceptual, as opposed to naturalistic, representation of the world. His paintings make use of a number of different strategies in order express three dimensions on a flat picture plane, and so demonstrates a new approach to time and perception.

> For five hundred years, since the beginning of the Italian renaissance, artists had been guided by the principles of mathematical or scientific perspective, whereby the artist viewed the subject from a single stationary viewpoint. Here it is as if Picasso had walked 180 degrees around his subject and had synthesized his impressions into a single image. The break with traditional perspective was to result, in the following years, in what

> contemporary critics call 'simultaneous' vision, the fusion of various views of a figure or object into a single image (Golding 54).

Along similar lines Virginia Woolf's *To the Lighthouse* makes use of narrative strategies to create the impression that the story is unfolding before the reader's eyes in different layers of meaning. In this sense the visual dimension is relayed through the consciousness of a character in a loose, unorganized manner, avoiding the linear, temporal sequence of traditional narrative.

The modern classification system can trace its origins back to the eighteenth century and the work of Gotthold Ephraim Lessing (1729-81). Lessing breaks the original link between painting and poetry by changing the critical focus from the subject matter of art to the form of art (Munro 162). According to Lessing, pictorial poetry and allegorical painting would never achieve greatness because they do not work within the boundaries of their different mediums with respect to time. In an attempt to discredit the perception that painting and poetry were essentially similar, he imposed a rigid classification scheme on poetry and painting based on the limits of their different mediums.

He used the concept of imitation to separate painting from poetry, drawing attention to the relationship between the art object and the visual world by asking; "what can art imitate?" (Beardsley 161) and suggesting in the *Laocoon, oder über die Grenzen der Maleri und Poesie* (1766) that poetry is best suited to imitate the temporal sequence of events. Painting, in contrast, is best suited to depict a single moment in time. Different mediums appear to have constraints built in as to what they can imitate. This distinction appears to be inspired by easily observed physical differences between the two arts and has little to do with the actual perception of art.

Contemporary scholarship does not see the boundaries between time and space as a self-evident polar opposition, yet in the eighteenth century these observations resulted in a new awareness of perception and aesthetic form. Instead of focusing on the external aspects of art, specifically the guidelines from the Greeks and Romans, inherited from the Renaissance, art could be understood more in terms of an intangible quality inherent in its medium.

> Form issued spontaneously from the organization of the art work as it presented itself to perception. Time and space were the two extremes defining the limits of literature and the plastic arts in their relation to sensuous perception; and, following Lessing's example, it is possible to trace the evolution of art forms by their oscillations between these two poles. (Frank 10)

This results in painting and literature being understood more in terms of their specific properties and less in terms of each other. In later centuries artists would deliberately reject the theory of imitation and push the boundaries of time and space. For example the second half of the twentieth century witnesses the struggle of writers and painters to "give expression to a sense of nothingness" (Praz 191) and produces a distinctive type of art. Common themes that appear in both literature and painting are pluridimensionality, the "interpenetration" of planes, and the manipulation of standard conventions of time and space in order to account more nearly adequately for contemporary reality, to be "freed from the tyranny of mimesis" (Praz 194).

Nonetheless, the focus on the special properties of both painting and literature is a progressive step for literary theory. Lessing did not state that poetry can only imitate actions, but rather that the nature of language is such that it can imitate actions more effectively than painting. Each art should confine itself to what it does best. The essential distinction, in other words, is that poetry has the distinct ability to appeal to "a reader's sympathy and understanding" (Graham 474) in a temporal context in the presentation of character. Painting, since it is spatial, is given only one moment to present a character and therefore lacks this essential quality of literature.

Lessing contributed towards the development of aesthetics by his systematization of the current theories and concepts. His work originated when the sisterhood of painting and poetry was "self-evident" and therefore his claim for the distinctiveness of poetry and painting is all the more progressive. However, Lessing did not fully resolve the issue of boundaries between the arts, and classification remains confused in contemporary theory. This results in painting and literature being understood more in terms of their specific properties and less in terms of each other.

What is clear in these observations of painting and poetry is that while the two arts can overlap with each other to some degree, and can therefore have characteristics in common, they also have distinct boundaries in that painting has a physical substance not available to language. What prevents the spatial features of painting from becoming the determining factor for separating the arts is that these same features are also the vehicles for the temporal aspect of visual art. For example, time is invoked in the visual arts by any repeated motif, pattern or figure. The depiction of motion and multiple points of view also creates a sense of time. Furthermore, temporal aspects of visual art manifest themselves in the cultural context of a painting and constitute its meaning. All viewers encounter a painting with their memory anchored in a specific cultural tradition.

> Both time and space then are aspects of individual memory and of history as well as being simply objects of sensory perception, and the

> early common argument, codified by Lessing, that a painting is seen and absorbed instantaneously is clearly untenable. (Graham 474)

The spatial and temporal aspects of a painting interact with the time and space that a viewer brings to the experience of looking (Bryson 193). At one level literature and painting occupy the two distinct categories of literal and visual, yet their affinity for each indicates that these boundaries are not permanent. The affiliation between poetry and the visual arts can yield more difficulties than answers (Bryson).

Opposing the temporal aspects of language to the static image results in fruitful if not definitive observations on the relationship between painting and poetry. Norman Bryson (1988) discusses the relationship between the verbal sign and painting. Since words have no substance or weight to anchor them down, they are inherently "mobile" to the point that they can fly. Bryson summarizes a Derridean perspective on the text: "the disseminating energy of language cannot be contained except when repressive agencies of authority try to stabilize the flow by holding texts to fixed interpretations and holding words to false stabilities of reference" (188).

According to Bryson, all "text-like" aspects of painting are subject to the same possibilities as language, but paintings resist intertextuality because they have "embodiment" (192), they have substance, and are not subject to the same rules that apply to texts. Colour in painting demonstrates the difference between the experience of colour and language:

> Color can convey information; and if we alter the colors, we alter the information. If *Guernica* is painted pink, its vision of the world may be rosy. But the experience of color involves an excess beyond the function of information, and as color exceeds the power of discourse to claim it for textuality, it touches on the realm of information. Color can be organized into information, as in color codes, but the experience of color stands outside the code. (Bryson 188)

Perspective is not typically emphasized as either evidence for or against the analogy between the arts. Instead, the spatial, concrete aspects of painting and the more abstract, highly linear features of literature remain evidence for separating the arts. Perspective in literature is usually considered in a figurative sense, and pictorial perspective is not used in almost any sense to distinguish painting from literature. Even when writers attempt to break the traditional temporal sequence through various techniques, literature by nature has an undeniable beginning, middle and end, which, if not present in narrative structure, exists during the physical act of reading a book, or listening to a song or a story. When spatial aspects are found in literature, they typically do not result in new classification systems but rather indicate that traditional boundaries are more tentative than previously thought. In the same way, when narrative elements are found in painting, it does not necessarily result in new categories of art, but rather in the recognition of more transient boundaries. Nonetheless, when contemporary theory considers how pictorial and literary perspective inform each other, it replaces old notions of the physicality of painting versus the temporal sequence of literature with new theories of perception. More refined theories of the perception of art, of course, do not exist in a vacuum but rather respond to traditional categories of the arts.

The long standing association between painting and poetry inevitably resulted in a series of debates on the individual nature of each art. Changing hierarchies among the arts was the result of increasing respect for reason and rational thought and the subsequent diminishing of sensory experience as knowledge. For example, in the late seventeenth and early eighteenth century when the status of the arts in relation to the sciences was at question, painting was typically not considered a member of the same category as poetry on the basis that the visual images of painting appeal to the senses, not to reason. When Francis Bacon in 1632 described painting and music as "sensory pleasure" in contrast to the liberal art of poetry, an art that appeals to both reason and the imagination (Graham 466), he was prioritizing reason over sensory experience.

> The essentially sociological aim of raising the position of the painter through the parallel with the poet is nicely demonstrated by the arguments for the superiority of painting over poetry as found in Leonardo da Vinci's *Paragone* in the early sixteenth century and is carried on by the Compte de Caylus, *Tableaux tirès de l'Iliade, de l'Odyssèe d'Homere, et de l'Eneide de Virgile* (1757), Joshua Reynolds, *Discourses* (1769-90), and J. M. W. Turner, *Lectures* (1811-23). (Graham 467)

The importance attributed to reason was due in part to accomplishments in science and philosophy. In the eighteenth century art and religion were thought to be subject to the same scientific principles that governed everything else. Reason was expressed through neo-classicism in the scientific interest in Antiquity, along with a respect for order and clearly defined rules. This led to an art and architecture based on the accomplishments of Classical antiquity. The clarity observed in Greek and Roman art found a natural expression in the arts of the late eighteenth and early nineteenth century Europe (Osborne).

While these differences were pursued, the practise of understanding one art in terms of the other persisted. This resulted in a tendency to polarize specific features of each art, such as their emotional or intellectual appeal. Theorists argued over whether poetry or painting was superior in its ability to communicate.

Poetry was associated with reason, whereas painting was typically associated with the senses since it engages the sense of sight. Gregory the Great, Savonarola, and Giulio Romano say that painting is the scripture for those who are unable to read. An alternative view by Pico della Mirandola is that the picture is not a substitute for language but is rather a revelation of a Neo-Platonic truth.

> The value of the image then is not to present truths to the illiterate nor is it to interact with language for a more intense impact on the viewer-reader. Rather, its emblematic mystery or complexity, by serving as a kind of vision, lures or thrusts the viewer to meditation on truths. (Graham 656)

Compromise was reached in later centuries when it is concluded that both painting and poetry are equally capable of appealing to reason and to the senses.

A feature of traditional history is the tendency to see poetry and the other arts as one small part of history in general. In other words, art history must borrow its paradigms from social and political history, paradigms which do not always fit, given that the interactive nature of literature demands that its creation and reception be considered part of its overall meaning. Historical objectivism and traditionalism must be rethought, if not abandoned, in order to account for art in the fullest sense of the word. We must abandon

> the belief in an "objective" meaning, which is revealed once and for all in the original work, and which an interpreter can restore at any time, provided he sets aside his own historical position and places himself , without any prejudices , into the original intention of the work. But the form and meaning of a work formative of tradition are not the unchangeable dimensions or appearances of an aesthetic object, independent of perception in time and history: its potential of meaning only becomes progressively visible and definable in the subsequent changes of aesthetic experience, and dialogically so in the interaction between the literary work and the literary public. (Jauss 64)

Chapter 3. Aesthetics

The concept of *ut pictura poesis* contributed to the development of theories about art and literature, and was an important factor in the articulation of the concept of aesthetics.

Although the roles of painting and literature have changed according to historical context, those arts have usually been understood to belong to a realm of human activities which exist separate from–usually "above"--the level of satisfying essential human needs. Literature and painting are more than simply communicative or representative. The development of the concept of aesthetics required an appeal to the way elements of an art were organized, and so made arrangement, organization, or form, important criteria in making judgements about a work. A focus on the formal features of the medium inspired an interest in the expressive, as opposed to the imitative, features of art. For poetry, expression was seen to be achieved as a result of the poet's voice, transmitted through words to the reader. In painting, expression was seen to be achieved by the use of design elements such as light, dark, colour, and shapes, which translated the artist's vision and mood into physical form.

Although the contemporary understanding of aesthetics means the perception of beauty, usually through art, the term comes from the Greek *aisthetikos* which is related to the word perception. An archaic use of the term "aesthetic" refers to the study of sensation. The meaning of the word aesthetic is rooted in the concept of perception and sensation. Prior to the eighteenth century, aesthetics in the contemporary sense did not exist and what is currently considered aesthetics was known as "philosophical criticism" (Graham 471). The concept of *ut pictura poesis* was instrumental in the development of aesthetics in that the analogy, along with *synaesthesia* was used by early eighteenth century scholars in the pursuit of identification of the common basis of the arts and the meaning of taste. In these scholarly writings the meaning and function of the senses, as well as the relationship between art and reality, surfaced as key issues.

3.1 The sense of sight and the concept of aesthetics

If sensory perception of art was to become an important area for discussions in which art was defined and evaluated, the different sensory modalities were implicated differently in each artistic medium. Munro observes that over time there has developed a "fatiguing burden on vision" (323) at the expense of the other senses. For example, composition of both music and literature, originally auditory arts, requires the knowledge of special notation systems. "Auditory symbols are too evanescent; the printed word endures" (Munro 322). Language often takes a back seat to the visual image in that contemporary society is flooded with images, not only from everyday life, but also from previous times and places. This results in a situation where images from older cultures are more accessible to us than they were to the people they were originally created for (Gombrich 137).

As fundamental as a notion of aesthetics appears to be, for art, it is a relatively recent notion, and widespread use of the term did not occur until the latter half of the nineteenth century (Rodowick). Aesthetics traces its origin back to the eighteenth century and the increase of critical writings on the visual arts. It finds a logical origin in the preoccupation with the senses, specifically vision, and the relationship between the senses and the mind. An aesthetic evaluation of art is based on formal features such as unity, balance, contrast. What separates aesthetics from ordinary sensory perception, however, is discernment for what constitutes excellence and beauty. The five major arts; painting, sculpture, architecture, music and literature, were initially grouped together on the basis that they were beautiful, as opposed to being useful. Denis Diderot (1713-84), who was the first to include formally the five arts in his *Encyclopèdie*, said that taste is the result of repeated apprehensions of the "true or the good" and that beauty could be achieved through the idealization of the natural world. A century later Charles Baudelaire (1821-67) would claim that beauty is not a universal concept, but rather a personal impression filtered through the emotions (Osborne).

The mid-eighteeenth century saw the publication of a number of important documents on art, philosophy, and archaeological excavations. Influential documents include Johann Joaquim Winckelmann's *History of Ancient Art* (1764), the first published work to use the term "history of art" in an academic sense (Barasch 3), and Diderot's review of Salon art in 1763 and 1765. Diderot believed in a close relationship between man and Nature; he saw man as one element in the greater whole of nature (Barasch 4). The appearance of Diderot's essay on painting and the theory of art marks the development of art criticism into art theory. The character of publications on art changed with Alexander Gottlieb Baumgarten's *Aesthetica* (1750), Winckelmann's *History,* and Diderot's "Essay on Painting." These texts initiate the practise of aesthetics, art criticism, and art history and mark the transformation of thinking about art (Barasch 4).

3.2 Changing focus from imitation to expression

Aesthetics deals with how art uses its form to achieve its fullest expression. In *Guide to Aesthetics*, Benedetto Croce (1866-1952) reflected on the meaning of expression and beauty. According to him, expression, in the fullest sense of the word, is beauty; therefore in art, expression and beauty coexist to form a single concept. If the terms *superfluous, inexpressive, simple, extrinsic,* or *ornate* were needed, it was an indication that the work was not truly art. True art exists when the content is perfectly channeled through form to become a single entity. The meaning of expression changed over time. In Antiquity expression was associated with rhetoric and manifested itself into three types, ethical, emotional, and logical. During the Enlightenment expression came to mean the representation of thought in literature, or alternatively, imitation in the spatial arts. Literary expression also occurs in three types: gestures, tone of voice, and words. With the development of the field of semiotics, expression came to be associated with representation through a sign system. Eventually these ideas were refined to the point that expression is now considered to be a code which exists between the artist and his audience. In other words an "aesthetic ideolect" (Costa 398).

Aesthetics is not primarily interested in symbolic meaning but rather with form and structure. A painting may be identified in a specific tradition, such as a romantic or classical type, but the truly superior art fits in neither category.

> What we admire in genuine works of art is the perfect imaginative form that a state of mind assumes there; and this is called the life, unity, compactness, and fullness of the work of art. What displeases us in spurious and poor works of art is the unresolved conflict of many different states of mind--their stratification or mixture or vacillating manner--which acquires an apparent unity from the sheer will of the author, who for such purposes avails himself of some scheme or abstract idea or an extra-aesthetic outburst of the passions. (Croce 25)

Great art has a quality that separates it from inferior types. The fullness of art finds a parallel in the fullness of nature. Art can be seen as an extension of the beauty in nature, as Torquato Tasso wrote in 1594;

> Nature is very stable in its operations and ever proceeds with a certain and perpetual tenor, even if it sometimes seems to vary because of the weakness and inconstancy of matter it works on, for, directed by a light and guide that are infallible, it considers always the good and perfect; and since the good and the perfect are always the same, it is needful that its mode of working always be the same. (qtd. in Gilbert 497)

Nothing can compare to the beauty in nature but when art is faithful to its model, it is beautiful through association. That is, sculpture by Praxiteles (c. 370-330 BC) and Phidias (c. 490-430 BC) which capture the beauty of the human form retains its beauty even when it endures the "attacks of envious Time" (qtd. in Gilbert 497).

The ancient use of the term *beauty* is different from its modern sense as it does not typically have aesthetic connotations. Although the beauty of the human body, sculpture, architecture, and music is noted by various writers, the ancient concept of beauty had more to do with moral goodness than with aesthetics (Kristeller 167). More than two millenia before formal aesthetics Plato discussed beauty and the moral obligation of the artist to produce an art based on the formal qualities of harmony and grace.

> And surely painting is full of these qualities and so are all the similar arts, and weaving is full of them, and embroidery and architecture, and the manufacture of all the other needs of man, and so is the nature of bodies and of all living things; all of them either posses grace or lack it. And the lack of grace and the lack of rhythm and the lack of harmony are sisters to bad style and bad character, and likewise the opposite qualities are sisters and imitations of wisdom and good character. (qtd. in Gilbert 41-2)

Plato equated the positive benefits of exposure to beautiful art with "breezes bringing health from happy climes" (Gilbert 42). The immoral, unrestrained, and the false in all art is detrimental to the well-being of the state and since beautiful art is synonymous with goodness in character the ideal state must promote beauty in art.

In the late eighteenth century, the transition from imitative to affective poetry indicated a parallel movement towards an interest in the inner man and a greater concern for his emotions. There was also a growing concern for man's place in society. Edmund Burke in *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757) introduced the notion that words arouse associations and emotions rather than produce images of objects in the mind.

> The enormous popularity of Burke's work on the sublime promulgated widely in the theory of the associative value of language and to a significant degree overwhelmed the Lockean concept of language as image-maker. (Graham 472)

When the sublime was believed to be evoked through poetry and the successive accumulation of meaning--in contrast to an instantaneous reaction to visual art--there was a gradual movement away from poetry as simply description. It was a special type of description within literature or painting of an untamed, powerful world that was capable of inspiring strong emotions and sensations.

The interest in interior man had a logical parallel in an interest with the interior object; identifying value within an object took on the importance previously associated with reproducing it. Representation in literature came to be less important that appealing to the emotions with a carefully arranged poetic structure. These ideas mark a new way of understanding the relationship between art and the visible world.

3.3 Expression perceived: Baumgarten and the senses

Alexander Gottlieb Baumgarten is credited with the first use of the term "aesthetics" to account for the study of the sensory experience of art (Beardsley 156-57). One of the most important precursors to Baumgarten's aesthetics was Descartes' philosophy. Baumgarten based his observations of sensory perception of the arts on Cartesian thought and treated aesthetics as the study of "sensory cognition" (157). When he articulated his ideas in *Aesthetica* (1750-58), a new science of the senses was born.

Although Descartes was more interested in identifying the basic, essential truths of arithmetic and geometry, rather than poetry, his ideas were applied to literature. Cartesian knowledge was based on intuition and deduction, not on empiricism.

> And its security as knowledge would be attested not only by its evident clearness but by its deductive systematization, with the more fundamental and less fundamental propositions arranged so as to exhibit their logical dependences. (Beardsley 141)

Descartes believed it was possible for anyone to arrive at universal truth if they applied his method of reasoning that any body of knowledge has at its center "clear and distinct ideas" (Beardsley 140).

The idea of sensory perception as a type of knowledge was established because, according to Baumgarten, sensory perception has its own underlying logic. What is of special significance is the distinction between obscure ideas such as those about sensations, and clear ideas such as mathematical principles. Poetry exists along a type of continuum, with "good" poetry being clear and bad poetry, obscure. Along the same lines scientific discourse was considered clear, distinct and abstract, whereas poetry was confused, or sensuous, since it was the realization of sense experience. Baumgarten distinguished between clarity and obscurity in his evaluation of poetry. In other words, the clarity of the poetry determines its quality.

> In short, ideas may be clear or unclear (obscure), and clear ideas may be either distinct or confused. Distinct ideas are abstract thoughts, mathematical and philosophical; confused ideas are sensations: colors, sounds, smells. For they are the blurred blending

> of our infinite precepts, which at any instant correspond to the precepts of all the infinite other monads in preestablished harmony with us. Sense perceptions are like the roar of the sea, which is really a mass of little sounds. (Beardsley 158)

The theory of art as imitation is at the root of Baumgarten's thought, yet he refined the current theory of art in order to encompass a less monistic view of the arts. He inquired after the differences between the arts (Beardsley 166). Beardsley notes that the appeal of clarity over muddiness of thought recalls Aristotle and his contrast between the merits of an outline drawing over the confused smears of nice colours.

Despite Baumgarten's contribution to the history of aesthetics, what was needed was the formal recognition that the two arts were essentially different. It is important to recognize how pervasive the notion of painting and poetry as sister arts was in the minds of eighteenth century scholars. The continuing impact of *ut pictura poesis* reinforced the similarities between painting and poetry at the expense of stimulating inquiry into their differences. Since the qualities specific to each art needed identification before the arts could be fully understood, advances occurred only when certain writers, albeit ones who accepted the imitation theory of art as self-evident, sought evidence for how the arts differed in terms of their imitative capacity. Change occurred gradually. It was not the outright rejection of art as imitation, but rather the interest in how painting and poetry differ in terms of their ability to imitate, that contributed to the diminishing influence of *ut pictura poesis* as a self-evident dictum.

In the nineteenth century a literary movement developed with roots in the work of Emanuel Swedenburg (1688-1782), who discussed correspondences between the material and spiritual worlds, as well as the practise and theory of romantic poetry. Charles Baudelaire (1821-67) refined the system of correspondences to include relationships between the visible and invisible. Stephane Mallarmé (1842-95) hosted a series of meetings between 1885 and 1895 for a group of poets whose aim was to produce poetry that translated an inner state into a specific visual form. In other words, a state of being could be expressed in a concrete form. In symbolist poetry the words were supposed to suggest meaning as opposed to state or describe explicitly.

The twentieth century witnessed the birth of a new kind of reader, one that was capable of confronting the mystery of poetry on his own terms. The changing role of the reader results from an increasing interest in perception and the act of reading. Aesthetics also inspired a closer look at the function of art. Was the purpose of art to express an inner state of being, or to imitate the physical world? The ancient notion of imitation was gradually replaced with a new focus on the creative potential of the arts, and the artist's ability to express truth through beauty.

Chapter 4. *Ut Pictura Poesis*, Literary Criticism and Painting

4.1 Introduction

During the nineteenth and twentieth centuries the analogy, *ut pictura poesis*, has been as productive of explorations in new directions as it was during classical and Renaissance times. In this chapter, four of the dimensions of these explorations are discussed:

Visual and verbal art, time and space. The close association between literature and painting that originated in antiquity is maintained when the two arts follow similar directions, especially with reference to time and space.

Abstract art. The connection between art and the imitation of the visual world is broken with the appearance of abstract art.

Imagism. One example of the close association between the two arts is when the Imagist poets confront the traditional understanding of time and space. Imagism is an attempt to reproduce the vivid, concrete aspects of the visual world by using a restrained, compact language to evoke an immediate and striking effect on the reader. Imagist poetry aims to reduce the temporal features of language in order to achieve an effect in a single instant of time. Like Ekphrasis, imagism forces a closer connection between words and objects.

Realism. From ancient times onward the trend in Western literature is to produce an art that represents recognizable objects and ideas and uses nature as its subject.

4.2 The visual and the verbal in painting and literature

When the visual world in painting does not correspond with the world presented in literature the contradiction reveals part of the nature of representation. The extraordinary importance attributed to realism in western art is responsible for the trend to see art as a conceptual whole whether or not verbal and visual details correspond in straightforward ways (Bal *De-disciplining*). When the focus is on the lack of correspondence between visual and literal details, the process of representation is highlighted as opposed to the object of representation. For example, the biblical story of Bathshebah does not correspond to Rembrandt's painted version. (See Figure 2 in the Appendix, page 87.) In the painting Bathshebah holds a letter which she does not actually obtain and read in the Bible. The letter is sealed with red, the seal taking the place visually that the letter occupies in the painting. The only way to relate the letter in the painting to the one in the biblical narrative is through "semantic blurring," narrative prolepsis, or to see it as a false sign (Bal *De-disciplining* 516-7) that indicates the space between signifier and signified. It does this by illustrating the lack of direct relationship between a painted sign and a literal one. That is, the letter suggests a meaning which cannot be validated by the narrative so it sets in motion a series of strategies to make the letter fit. The fact that letters are composed of words relates it to the original text in another way, the letter is a sign for how texts represent meaning.[2]

The images in the painting are also signs for the reality of ordinary experience, and this introduces a number of alternative readings. Paintings and texts have signs, not all of which are significant in themselves but in terms of the whole work, that contribute towards the illusion of reality (Bal *De-disciplining* 511). There is a distinction between those signs which can be considered as discrete units and those signs which "merge" into other signs. The distinction is important in that it is the reader who decides in which category the different signs belong. Indiscrete signs such as a cloth draped over a piece of furniture in the background may appear irrelevant to an event occurring in the foreground, but this sign is essential to the text or painting as a whole.

> There are many elements, in both verbal and visual texts, that are neither iconography nor denotative, because they do not contribute to the recognition of the theme, nor do they add to the narrative because they do not "tell"; although they seem to have no particular meaning at all, they are clearly and insistently significant. I will characterize such elements as signs, or sign events, that contribute to our awareness that the work is processed as something we may call a text. (Bal *De-disciplining* 510-11)

The process of looking becomes a triadic relationship between the text, the world, and the painting. From the perspective of the viewer, the signs in the painting correspond to both the visual world and the world in the biblical narrative, yet they cannot do both in the same act of looking.

> In other words, another commonplace about the distinction between visual and verbal art has to be sacrificed in this game: the notion that verbal works are processed sequentially in time, while visual art can be viewed in a single moment. The viewer who wishes to reflect on both possibilities of interpretation needs to shift from one mode alternatively. So does the reader who wishes to account for both the

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[2] Dr. Jetske Sybesma has kindly drawn my attention to an alternative reading of Rembrandt's painting, one based on Rembrandt's personal life.

> realistic-ideological appeal of the metaphor in 2 Sam. 11 and for the textual effect of the letter. (Bal *De-disciplining* 528)

Since the eighteenth century literary scholarship has been concerned with defining how the arts differ from each other in terms of easily observed, physical features. For example, the linear aspect of a printed text contrasts sufficiently with the visual, two-dimensions of a painting to inspire Lessing's advice that painters should not try to be poets (Bryson 183). Literature is temporal and therefore it appeals to different aspects of human perception. The opposition between temporal and spatial art gives rise to the belief that literature reveals its meaning in a linear fashion whereas the significance of a painting can be grasped in an instant. These understandings rely on the physical differences between visual and verbal art, differences which take on added appeal for being grounded in ordinary experience.

> A metaphysics of substance seems built into the format of Western painting, into the picture frame. In a sense we can dispense with frames and regard them as extrinsic to painting; yet even without its actual frame Western painting is a structure of framing, and within the frame substance is held in a state purer than substances in nature. In nature substances may move, unfold, blend, dissolve, but in the frame substance is held and displayed in Aristotelian purity: as requiring nothing else--no other painting--in order to exist; as independently self-existent, in a single place, and in permanent essence. (Bryson 184)

Focusing on the physical differences between painting and literature reinforces a misleading opposition between words and images by promoting superficial differences as the basis for separating the arts. At the same time similarities between the arts exist below the level of physical appearance and it is these features which make analogies so productive.

By identifying the essential as opposed to superficial properties of painting and language, it is possible to see how they behave in similar ways. The comparative axis changes from the spatiality of painting versus the temporal aspect of literature, on the one hand, to the recognition that each art has both temporal and spatial features. Paintings, novels and poems are texts in that they are made up of a number of elements that work together to present a single entity to the viewer, a presentation which may also be called a "semiotic event" (Bal *De-disciplining*). The distinction that painting is primarily visual is inadequate since, for the sighted, visual experience always precedes verbal expression and in doing so demonstrates the of the boundaries between the two arts.

Visual poetics is a relatively recent approach to the study of literature and the visual arts. It applies visual analysis to the study of literature by identifying specific visual elements in painting that have potential for literary analysis. The object is to find genuine similarities between the two arts.

> Turning its back to commonplace notions of verbal art as temporal, [visual poetics] tries to make characteristics of visual analysis like perspective and vantage point, but also less obvious elements like indiscreteness, composition, and even color, work for literary analysis. (Bal *Introduction: Visual Poetics* 178)

For example, linear perspective may have implications for and resonances in compositional structure (Holly 1990). What distinguishes visual poetics from other approaches is "the polemical denial of the word-image opposition" (Bal *Introduction: Visual Poetics* 178). By abandoning the traditional opposition of words and images, this approach focuses more on the interaction and less on the co-existence of words with images.

Both literature and painting use perspective, yet perspective manifests itself differently depending on its visual or verbal context. One of the reasons that perspective makes such a good tool in the analysis of literature and painting is that while so obviously present and integral to painting, perspective is equally fundamental to language and thought. It is a natural albeit cryptic connection between the two arts.

> To say that our culture has been and continues to be shaped, informed and programmed at bedrock level by the perspective paradigm is more than mere wordplay though language requires that perspective not be an object like any other, because, metaphorically speaking, it has a bearing on the conditions determinant of all objectivity, of the perception of objects, from whatever angle or point of view they might be considered, in relation to a horizon line and set distance. Perspective has been so completely integrated into our knowledge, at the most implicit and unconscious level, that today we must turn to another kind of knowledge, erudite knowledge. (Damisch 52)

Art requires the presence of a viewer or reader to achieve its fullest expression. This is a modern notion, traditionally the role of the viewer or reader is not part of a definition of art. In traditional understandings art exists apart from the realm of individual perception. It is not that an individual's response to an art object is irrelevant to discussions on art but rather the focus remains on the inherent features of the art object. The focus on perception minimizes differences between the two arts:

> Acknowledging the profoundly spatial and visual input indispensable in all cognition and the subsequent impossibility of severing the visual domain from the verbal, a visual poetics tries to overcome the word-image opposition implanted into our culture from antiquity on. (Bal *Introduction: Visual Poetics* 178)

For example, the spatial and temporal aspects of cognition assume more importance than the popular space-versus-time distinction traditionally used to separate static images from the temporal sequence of literature.

Word and image studies are a more traditional approach which considers the relationship between texts and their illustrations. In Western literature one of the most well known examples of this type of study is the analysis of the poetry and illustrations of William Blake. Yet analyses of texts and their painted versions contradict many of the accepted ideas of painting and literature inherited from antiquity. The Pre-Raphaelite Brotherhood (1848-53) produced both paintings and poetry and demonstrate the contradictions when "painterly poets" are compared to "literary painters." "The Blue Closet" and "The Tune of Seven Towers", two poems by William Morris that are based on paintings by Dante Gabriel Rossetti, illustrate the different aims of painter and writer. Although the artists worked together and in some cases produced both painting and poetry, some of the work indicates that the creators were inspired by different motives in their respective mediums, even though critics often treated the poems as literal analogs to the paintings (Keane 75).

The Tune of Seven Towers (see Figure 4 in the Appendix, page 88)is a painting of a seated lady playing an instrument and singing, surrounded by some maidservants, a seated courtier, and various other items including a tapestry, orange tree branches, a window, and some furniture. Colour, texture, and mood appear more important than narrative (78). Morris' poem "The Tune of Seven Towers" is the ballad that the woman, who may or may not be the heroine in Rossetti's painting, is singing. The painting contains a number of symbols of love and passion including a bed, rose, dove, and a bell, yet the ballad is about the inevitable death of the lady's lover while he completes a dangerous mission at her request. In order for the positive symbols of love in the painting to make sense, the singer must be singing about the heroine, and not be the heroine herself. The poem and painting act as contradictions or extensions of each other, not parallel versions of the same narrative.

> There is no denying the Pre-Raphaelite blending of art and poetry, but in a consideration of Rossetti's and Morris' motives in these paired works it is apparent that the former worked primarily from a painter's motives where the latter worked as a poet. On the other

> hand, Rossetti's mood and symbol evoked Morris's poem which in turn play off the art work and extend it. (Keane 78)

Although each trend in contemporary scholarship approaches painting and literature from a slightly different perspective, the trends are not autonomous and there is no single approach that dominates (Bal *De-disciplining*). Contemporary studies of literature and painting can be seen as interdisciplinary in their use of a wide variety of insights from areas such as semiotics, psychology, anthropology and visual analysis. Also known as comparative arts, this approach attempts to "overcome the limitations imposed by academic traditions" (Bal *Introduction: Visual Poetics* 177). Terms such as conflict, confusion, incompatible, problematic, paradoxical, and ambiguous, are used frequently in critical essays, indicating the plurality of possible meanings.

Despite the tentative conclusions of many studies on the relationship between painting and literature, the two arts continue to be studied together in order to reveal the nature of representation. For example, when Mieke Bal finds relationships between narrative and depicted light in painting, she is able to show how meaning is not inherent to an art object but rather is a social construct (Bal *Light in Painting* 56). Even older studies that are based on controversial theories have used the parallel to inspire new trends in research.

In 1945 Joseph Frank wrote "Spatial Form in Modern Literature," introducing the term "spatial form" into literary criticism. His work initiates a series of investigations into the spatial aspects of literature, especially modernist literature and its rejection of standard narrative conventions. Franks' notions of spatial form are provoked in part by Lessing's separation of the spatial and temporal arts in that he finds within modernism a deliberate attempt to evoke a spatial, as opposed to sequential, entity. This is achieved by forcing the reader to build a coherent structure with a series of fragments and incongruous parts. Using Joyce's "Ulysses" as example, Frank sees the distortion of the normal temporal structure of narrative as a means to appeal to a sense of space. The reader must consistently return to the beginning of the narrative in order to reread and find meaningful connections in the disparate parts (Cavell 1993).

4.3 Abstract art

Art in the first half of the twentieth century is characterized by the artist's struggle to "give expression to the sense of nothingness" (Praz 191). These trends are obvious in both painting and writing, and the distortion of the normal temporal sequence of literature coincides temporally with a parallel distortion in pictorial perspective in painting. There is an ongoing relationship between painting and literature although the literature of that period tends to be more accessible than painting;

> The Victorians, as we know could enjoy "Jabberwocky" but they would have packed Mondrian, Malevich, and Kandinsky off to the lunatic asylum, and would have seen no difference between Klee's pictures and those made by mad criminals. (Praz 216)

The distortions, first in literature and then in painting, indicate a deliberate break with convention in order to express an unseen reality behind the material world. It was a period of intense critical activity on the nature of both art and literature.

In a lively discussion on the contribution of Wilhem Worringer to spatial form and literature, Joseph Frank outlines the highly questionable ideas of Worringer's 1908 doctoral dissertation on abstract art. The growing sense of insecurity and confusion associated with rapidly advancing technology and science created an art not unlike those produced by past societies who faced similar uncertainty. This type of art does not aim to reproduce with accuracy the visible world but rather it expresses its discomfort and uncertainty with the world through abstract forms. According to Worringer, "primitive" cultures lack the incentive to produce naturalistic art because they sense the chaos and confusion of a terrifying and dangerous world which they cannot control. "Primitive" peoples do not want to represent the world as it is because it would draw attention to their inability to control the forces of nature.

> Living as they do in a universe of fear, the representation of its features would merely intensify their sense of anguish. Accordingly, their will-to-art goes in the opposite direction: it reduces the appearances of the natural world to linear-geometric forms. (Frank 57)

In contrast, the art of "civilized" cultures, which include the Italian Renaissance, Western Europe, and the Greeks, demonstrates man's ability to conquer the natural world and his subsequent harmonious existence with the universe. Frank describes Worringer's work as "impeccably scholastic" (Frank 54). The depiction of geometric forms and space takes on great significance not only for "primitive" art but also for the Byzantine and Romanesque periods, during which a sense of alienation existed between man and nature. But whereas the "primitive" cultures shrink in fear from a terrifying world, the more developed (57) cultures attempt to capture the heavens, eternity, and the unearthly quality of life after death.

Worringer's ideas seem to be superficially accurate in the sense that he identifies the right sort of art with the right sort of culture. However his notions that "primitive" peoples are less in tune with the workings of the universe than more developed societies are highly disturbing. It is indeed those developed societies which "disintegrate" into ones which produce the art that Frank describes as illustrating the loss of meaning and purpose in life. While there may be a connection between the stability and technological complexity of society and a naturalistic art, it is a gross exaggeration to claim that a fancifully attributed "harmony with the universe" is the basis for this trend.

Frank discusses Worringer with reference to Lessing. Non-naturalistic styles of art can be identified with the *absence of time* in that this type of art does not depict depth. The use of perspective prioritizes visual experience over the other senses by reinforcing the preoccupation with the physical world. Depth also imposes a sense of time to visual art. Instead of depth and time, the focus of non-naturalistic art is a sense of space, since the flat plane of the picture dictates the representation. The reason that depth is avoided is that the unfolding of time is insidious and frightening to a culture that exists in fear of it (Frank 60). Frank then presents an unconvincing argument that these same trends inform literature, on the basis that literature is a temporal art and therefore the inherent spatial aspect of the visual arts make them an inevitable partner in discussions of the time-space opposition in the arts.

> In both artistic mediums, one naturally spatial and the other naturally temporal, the evolution of aesthetic form in the twentieth century has been absolutely identical. For if the plastic arts from the Renaissance onward attempted to compete with literature by perfecting the means of narrative representation, then contemporary literature is now striving to rival the spatial apprehension of the plastic arts in a moment in time. (Frank 61)

There is a psychological basis for the pursuit of abolishing time from art. Worringer identifies the discomfort of man's place in the real world of time, the three dimensional, recognizable world, as the motive behind non-naturalistic art. The sense of unity and wholeness that man experiences when he lives in harmony with the visible world of nature is seen in a painting tradition that glorifies this world. This type of art exists in direct opposition to the abstract art that concerns itself not with space, but with line, form, colour, and the plane (Frank 55).

Frank's summary of Worringer's identification of societies out of sync with the natural forces of the universe, with non-naturalistic art, is the basis for his subsequent reflections on parallel movements in painting and literature. Modern artists are the "sensitive barometers" (58) of a confusing and unpredictable world, and this disharmony with a rapidly changing society leads to the abandoning of the normal temporal sequence in both literature and painting. It is as if the world is too frightening and chaotic to represent using naturalism. The modern artist is in the same predicament as the "primitive" man who is too afraid to depict the world as it is, but must rather resort to geometric, abstracted shapes on a single plane, rather than face the instability of the world directly. The naturalistic representation of the world could only "intensify their sense of anguish" (Frank 57) by making the object of fear concrete.

Concomitants of abstract painting, in literature, can be seen in a reaction against some of the conventions of the nineteenth century novel, including an attempt to evoke a sense of the simultaneous existence of different points in time. Novelists experiment with alternative devices for representing space and time so that meaning is found not in the words but in the juxtaposition of parts.

> Behind the world of forms as it exists, just as behind the world of words with which we are familiar, there is an infinity of unrealized possibilities that God or nature, or whatever you like to call the supreme or vital principle, has rejected. (Praz 197)

Modern art develops in a climate of rapid political, social, philosophical, economic, and scientific changes. The traditional authoritarian structures of the past give way to new social structures that explored alternative ways of expressing the social order in art.

4.4 Imagism

The appearance of Imagism at the beginning of the twentieth century marks the beginning of modern avant garde poetry. Imagism is a type of poetry that attempts to translate the experience of a visual image into language, primarily through metaphor and description. It existed between 1912 and 1917 in both England and America. Imagism developed in part as a response to the emotional and wordy poetry of the nineteenth century and was influenced in varying degrees by the Japanese haiku. Imagist poetry attempts to make language concrete by evoking a sense of time standing still, forcing a closer relationship between word and object (Coffman and Materer).

A concrete, vivid, objective visual image is united with the poet's impression, or sensation of a specific image. In other words, an Imagist poem literally unites the "inner and the outer components of an experience" (Juhasz 20) by using physical details to suggest a complete experience, or "totality of perception" (26).

> As an aesthetic movement, Imagism is clearer in theory than it is in practice. To present an intellectual and emotional complex in an instant in time is not a simple matter. One senses in Imagist poetry the poet's technical struggles to create such images. Often the

> Imagists alter between concreteness and abstractness, subjectivity and objectivity, and do not seem to know how to link them (Juhasz 23).

The pursuit of a timeless world in the work of poets such as Ezra Pound, James Joyce and T. S. Eliot is achieved by an uneven linking of disparate elements, a linkage that prevents the sequential unfolding of time. The focus is on the image.

"The River-Merchant's Wife: A Letter," first published in 1915, is a poem by Ezra Pound which uses a series of visual scenes to build a striking image of a woman's sadness over the loss of her husband (see Appendix, page 85). Pound strings a series of visual details together to build an image of melancholy and sorrow. The visual aspects of the poem evoke an interior world. The original "The River-Merchant's Wife" is by the T'ang Dynasty poet Li Po (c. 700-761). One of the most interesting features of the poem is how the temporal sequence of events contributes to its poignancy.

The world in the poem is associated with blue plums and flowers. The narrative unfolds from the perspective of the wife, who remembers meeting her future husband while she was playing at the front gate. The gate suggests a secure world within the confines of a protective enclosure, and while not made explicit, the marriage appears arranged according to traditional village life. The wall becomes a symbol in the second stanza for the early days of marriage where the woman faces the wall and does not lift her head. It is this same wall that reverts back to its original protective function in the third stanza, "Why should I climb the look out?". When the husband leaves, he is gone for so long that various mosses cover the ground near the gate, suggesting that no one is leaving or returning. The image of the blue plums is replaced by yellow butterflies.

The impact of the poem is achieved through a sense of restraint. The poem begins with an innocent world that is described by what it is not, "without dislike or suspicion." There is no overt emotion or passion expressed but rather the sorrow of the woman is indirectly reflected in the sorrow of the monkeys. There is a sense of stability and stasis in the fact that the woman remains behind, imprisoned behind the wall. The wall is a constant image. In the beginning of the poem the wall is a symbol for the traditional, ordered society into which the two children were born. The sixteen year old boy husband "dragged" his feet when he left the village but nonetheless fulfilled his duty. The gate in the wall eventually becomes covered with moss, suggesting that over a long period there have been few arrivals and departures. The wife's sadness is not directly expressed but rather her pain is attributed to fragile butterflies. When the wife says "I grow older" the process of aging is reduced to a moment as if it occurs in the present tense.

4.5 Parallels in painting

The blurring of past and present in an Imagist poem parallels the lack of three dimensions in modern painting in that the absence of depth eliminates the temporal act of looking through a painting at objects in space. At approximately the same time, suggesting that similar historical and social forces are at work, painting and literature both exhibit a greater degree of spatiality.

> Just as the dimension of depth has vanished from the sphere of visual creation, so the dimension of historical depth has vanished from the content of the major works of modern literature. Past and present are apprehended spatially, locked in a timeless unity that, while it may accentuate surface differences, eliminates any feeling of sequence by the very act of juxtaposition. (Frank 63)

What these writers attempt to do is to represent a reality outside time, a reality that takes on larger than life dimensions once it is freed from the realm of ordinary experience and therefore can be more closely associated with the complexity of human perception. In this sense poetic language is more "concrete" than it is decorous (Materer, Coffman) and aims for an immediate effect as opposed to burying truths in flowery language.

Artistic expressions in the twentieth century often took the form of statements against tradition and authority. These expressions, influenced in varying degrees by the scientific method (Stangos 8), adopted new ways of depicting time.

> The concepts of time and development in time were reduced from long, linear, leisurely and steady stretches to short, fast, multiple and simultaneous spurts and fragments, or so it seemed. Where up to then the arts were customarily viewed in terms of broad categories of a posteriori classifications, or what art historians called 'styles', at least as seen from a distance, now they developed in terms of 'movements' which seemed to succeed one another with ever increasing acceleration until they reached the point of becoming so short-lived as to be practically imperceptible, except to the specialist. (Stangos 8)

The rejection of traditional perspective, the flattening of planes, the interpenetration of planes, the mixing of artistic styles, and the fragmenting of historical sequence all indicate the fascination with a timeless, empty space. The effect of this type of art is to inspire a feeling of losing balance and falling in to an abyss. Voids assume identity not for what they are, but rather their meaning comes from what they are not. Voids suggest the departure of something, an empty place that was once full and complete. If the ultimate in artistic expression is to capture the void, then it must mean that art cannot depict truth but rather only hint at or point towards the truth. The absence of "proper succession" (Praz 194) in for example Ulysses, inspires a feeling of constant motion that inevitably ends in stasis.

Wassily Kandinsky (1866-1944) abandoned the world of natural appearances for abstract images that express feelings and beauty. In Russia Kazimir Malevich (1878-1935) initiated *suprematism* with a desire to move beyond the appearance of ordinary objects and to find a type of truth in geometric art. He thought that painting should *be* a living thing as opposed to depicting living things.

> Malevich used a transformed concept of 'realism,' a notion that art was its own reality and that only as such (rather than a pale imitation) could it represent modern experience. This was tantamount to saying that it was the very autonomy of art that conferred the possibility of 'realism' upon it, a notion clearly at odds with prescriptions about the need for art to depict visual social reality. (Fer, Batchelor and Wood 266)

Malevich painted squares on backgrounds of contrasting colour until 1918 when he began to paint white objects on white backgrounds (Osborne). In France the Purist movement in art found a type of truth in machinery and developed a style characterized by mathematics, restraint and impersonal emotion. A few decades later in New York, Abstract Expressionism would propose that art is a spontaneous expression of a personal vision.

4.6 Realism

Realism opposes an objective reality to the social and ideological context of a work and diverts attention away from the mechanisms which represent reality. The study of the perception of art, when art is perceived as a sign system, includes the division of signs into two categories; marginal and central. A thorough analysis of the art object must account for both marginal and central information, and the preoccupation with realism sets up a particular mode of looking, in which anything that is incompatible with the representation of reality is marginal and therefore ignored or treated as less important than central signs. Bal argues that realism in art is largely a political issue.

> Reading with the preestablished assumption that the work is a whole, that it is coherent and well-structured, has now come under attack as a critical strategy that stimulates strongly ideological

> interpretations, erases disturbing or incoherent details, and imposes on the text a romantic conception of organic growth not relevant to works outside the romantic conception. (Bal *De-disciplining* 507)

In other words, when art is perceived as representation, critical inquiry inevitably focuses on the "represented" as opposed to how it is represented.

Theorists must address how signs represent the real rather than accepting the real as self-evident. The lack of critical attention to the mechanisms of representation introduces a dilemma in literary theory:

> Realism is, then, reading for a content that is modeled on reality at the expense of awareness of the signifying system of which the work is constructed. The problem with realism as the proper way of reading and looking is that it encourages ideological manipulation as it passes content off as natural. Yet realism has succeeded in becoming so "natural" a mode of reading that denying or ignoring its pervasiveness will not help us move beyond it. (Bal *De-disciplining* 506)

The viewer derives meaning from art in the experience of looking.

Signs which are not indispensable to the narrative are often grouped under the category of "description" and treated as marginal information to the main events of the narrative (518). Bal argues that this is misleading. What occurs is a type of tension between the two different types of signs; they do not work together to create a sense of wholeness. Instead they contradict each other.

> When brought about by signs for text, wholeness is seen as constructed; when brought by signs for the real, wholeness is not even noticed but taken for granted. Everything that triggers awareness of the arbitrariness of the frame breaks the illusion of reality and truth. (Bal *De-disciplining* 520)

Realism in literature depends upon the use of detail and description in that the author aims to represent life as it is. By reporting both casually observed and significant information in the same matter of fact manner, the novelist hopes to give the novel a heightened ability to represent reality. In this context the details of the events take on great importance as the author wants the reader to "see" the reality of the situation as if it were an actual occurrence.

The concrete details are used in order to evoke meaning through suggestion and give literature a certain kind of spatial aspect formerly associated only with painting. For example, Jane Austen uses one or two selected details in order to persuade the reader of certain facts about a character and its setting (Graham 475). The descriptive potential of language found a natural outlet in the realistic novel with its use of concrete detail and description. Careful, precise scientific observation and the recording of objective facts is characteristic of the nineteenth century novel. The extensive description of clothing, facial expression and architecture in the work of Balzac is a primary example (Graham 474). Walter Scott's historical novels are also exemplary in their use of descriptive detail. These novels exist as evidence against Lessing's claim that a writer cannot evoke a picture through verbal details as effectively as a picture itself.

"Realism engages us--or claims to engage us--in a specular economy uninflected by the biases of language" (Wolf 198). The event of looking at a work of art and the subsequent effort to express the experience in words reveals the complex association between the arts. The issue of whether visual experience can be expressed in words or is distinct from language remains unresolved. When we look at a painting, for example, portraiture by Rembrandt, we experience through our senses a particular atmosphere of light, shadow, mood, and character that is unique to Rembrandt's view of the world. Rembrandt's depiction offers the viewer his world and the viewer shares this version in the experience of looking. Any attempt to express visual experience directly in words results in an awareness of the limits of language.

> The reason for our failure is not that we use language, but that we have not yet succeeded in casting those perceived qualities into words. Language cannot do the job directly because it is no direct avenue for sensory contact with reality; it serves only to name what we have seen or heard or thought. By no means is it an alien medium, unsuitable for perceptual things; on the contrary; it refers to nothing but perceptual experiences. These experiences, however, must be coded by perceptual analysis before they can be named. (Arnheim 2-3)

The verbal expression of visual experience is achieved when, according to Arnheim, the viewer has an opportunity to extract generalities out of the sensory experience.

Chapter 5. Perspective

The perceived or assumed parallel between painting and poetry did not diminish in the twentieth century. One of the most fascinating aspects of the relationship is the shared feature of perspective. Paintings and literature both use perspective to achieve a heightened sense of reality. In literature the term perspective is sometimes discussed using the term "voice" or "point of view." In literature the intersection of the author's voice with the voice of the characters within the story create a spatial entity by orienting the reader at varying degrees of distance from the unfolding events. Arrangement is a shared feature of both pictorial and literary perspective. Pictorial perspective orients the viewer by providing a way to look at images on a flat surface. Perspective implies that it reflects the objectivity of the real world outside the aesthetic experience of either painting or literature.

Pictorial perspective is a visual device for creating the illusion of depth in painting. It appears in the Renaissance and exists as a convention in many types of contemporary painting. That is the central discussion of this chapter, following a discussion of perspective in painting. The last section of this chapter invokes the notion of "voice" in narrative, as a manifestation of perspective.

5.1 Perspective

A painting is a two dimensional plane that often attempts to reproduce the three dimensions of the visible world. There are at least eight techniques to depict the illusion of objects in space. These include size, placement, detail, overlapping, value, shade, and colour. Chiaroscuro also evokes a sense of depth through contrasting areas of light and dark, however, the primary means to depict depth in Western art since the Renaissance is through perspective, which is based on geometry. Optical perspective, which is alternatively known as mathematical, geometric, or linear, is the technique of representing the three dimensional world on a two dimensional surface.

> If perspective has any demonstrative value in relation to painting, this is to the extent that it furnishes the means and the occasion for such an operation: discourse's first brief being not to interpret painting, to deliver up its meaning, but to work along with it as it does, in geometry, with geometric figures. (Damisch 263-262)

Perspective is a specific element in painting whose meaning is distinct from the subject of painting. The tacit association of pictorial perspective with an objective reality inspires a series of questions as to the nature of signs and reality.

Like painting, literature uses perspective to evoke a sense of depth and reality. It is the objective, visual depiction of the optical world that stands in opposition to the rhetorical and "interpretive" associations of language, enforcing a dichotomy which underlies painting and poetry. The dichotomy is broken when rhetorical features are found in visual images. When conventions are broken, avante-garde movements literally offer a new way to look at things through art.

5.2 Pictorial perspective

In the Renaissance Brunelleschi (1377-1476) developed a drawing method for representing objects in spatial relationships by hanging a net in a doorway and looking through it.

> All the draughtsman has to do is turn the grill into a corresponding grid on his drawing pad and enter into each of the openings what he can see of the church through any particular gap, while closing one eye and keeping the other at one point. If he moves, and incorporates in his drawing something he could not have seen before, the picture will become distorted. (Gombrich 256)

Perspective is identified with the objective recording of reality yet its origins are not linked to the physical world but to a different understanding of man in relation to reality.

Brunelleschi's experiment had more to do with a specific way of seeing, a contrived, as opposed to truthful, rendition of the world. The entire success of his procedure had to do with not moving the eye.

> In its strictly optical sense, perspective confers no dominating privilege on the gaze, but on the contrary imposes a condition of immediate proximity to the centric ray (the only one leading from the eye directly to the object, without any refraction) if the vision is to be perfectly distinct (Damisch 128).

The actual process of seeing, of "taking in a view" requires the eye to move and scan and move in its socket. Brunelleschi drilled a hole in a wood panel and from looking through this hole at the view, was able to determine what needed to be excluded from the painting in order for it to be real. What is of great concern in the history of painting is that this view begins to take on a kind of truth, despite its lack of correspondence to the actual process of seeing.

Alberti (1404-72) is credited with creating the first written version of optical perspective in his *Della Pittura*. The illusion of objects in depth is based on a system of vanishing points and the fixed monocular viewpoint of a viewer. The illusion of depth on a two-dimensional surface is achieved by the gradual diminishing in size of objects as they recede in space, proportionally with the convergence of parallel lines to a single point on the horizon line that is invisible to the eye.

The impact of realism on the arts appears to deny that ideology is enforced through the elements of design. By considering how visual codes operate it is possible to see them as conventions and not objective representations of reality. Through pictorial perspective, the artist orients the viewer in relationship to the depicted objects. A wood engraving by Dürer of an artist drawing a reclining female nude according to the laws of perspective demonstrates a specific ideology. (See Figure 1 in the Appendix, page 87.) Perspective in visual art demands both the presence of a viewer and the perspective of the artist, in addition to the perspective of figures within a composition who happen to be observing each other or various objects within the pictorial space. Perspective manipulates the viewer into a particular way of seeing.

Dürer's wood engraving suggests that the viewer encounters only an unadulterated nature; that nothing--including language--separates the viewer from the scene except the mechanics of optics. In this sense, naive, innocent vision cannot be placed in opposition to rhetorical language in that this type of vision has its own rhetoric. Within this particular image is a female figure and that figure is obviously meant to be looked at as an object, not as a subject. Dürer uses an artist's grid in order to draw objects in one point perspective. However, in this case the grid slants slightly in order for viewers to orient themselves with the artist. The irony of the image is that drawing according to a grid system is meant to evoke a sense of objective gazing so the viewer looks at nature without the constraints of culture or convention (Wolf 196).

Dürer's art polarizes the silent image with the vocal rhetorical appeal of language.

> By constructing an art predicated on optical laws, an art that takes into account only what nature, rather than what culture, provides, Dürer and his followers bracket entirely the question of power in culture. They create a visual system fueled by cultural imperatives that it is loath to recognize: a possessive and baroque mode of perception that internalizes the terms of dominance within its society as a way of seeing. Class, gender, and ideology are thus rewritten as optics, and art, under the aegis of visual neutrality, naturalizes its own cultural work. (Wolf 199)

Ideology is a crucial theme in the study of words and images. Although Wolf attributes a specific ideological construct to Dürer's engraving, other scholars debate the value of ascribing ideology too casually. On one hand pictorial perspective is identified as an "ideological tool" (Damisch *xv*), but on the other it is considered as scientific fact. Does pictorial perspective represent an objective reality?

It is possible to observe changes in world view with reference to optical perspective. For example, to the medieval scholar, the study of meaning was a branch of theology, and in this theological context words were a verbal manifestation of God's truth. Painting is a symbol of a higher truth or reality with its source in God, and the spectator looks through the art object itself to a higher, divine, reality. Since visual images manifest God's truth, optical perspective in painting alludes to man's place in the universe. Man is conceived of as member of a class as opposed to an autonomous individual and this understanding revealed itself in optical perspective. Medieval painting appears as a "hieratic assemblage of symbols" (Wolf 189). In its Christian context painting is didactic in that it responds to the demands of educating a public with the literal truth of God's word. Medieval painting defined man's position in the universe by assuming that the position of the viewer's eye was not important. Figures are not conceived of as representing actual people, but instead are personified abstractions in a theological system. Reality could not be represented but only referred to through symbols, so that in Medieval art the symbol expresses God's truth, for God, and subsidiarilly for man.

One of the main differences between Medieval and Renaissance art is that perspective changed from a series of impressions to a single, fixed perspective in the Renaissance. The theory of optical perspective originates as a "response to the demands of narrative art" (Gombrich 189). The renaissance public wanted a pictorial art that accounted for the spectator. Renaissance scholars saw the world in terms of fixed mathematical ratios, and subsequently developed a drafting method based on a fixed point of view.

In the preface to a recent collection of essays on deconstruction and the visual arts, the editors discuss the relationship between language and visual images. They suggest that it is the use of codes, such as renaissance perspective, that painting resembles language. These visual codes inform the viewer how to make sense out of the painting in the same way that linguistic codes help the listener to make sense out of language. Visual codes operate in much the same way as the codes in verbal language. In other words: "Artistic expression is never the unmediated manifestation of emotion that it wants to pretend it is" (Brunette and Wills 4).

5.3 Voice and perspective

Perspective is a synonym for the literary term voice. All literary works have perspective. Voice is used to account for the reader's sense of an authorial presence distinct from the voice of the narrator and characters in a narrative. It is; "the sense of a pervasive presence, a determinate intelligence and moral sensibility, which has selected, ordered, rendered and expressed these literary materials in just this way" (Abrams 136). Perspective can be divided into the two categories of first-person or third-person narration, each category having subsequent separation into more specific categories. For example, in third-person narration the narrator can use an omniscient point of view to tell the story or present the story with a more limited access to the minds and motives of the characters. These literary terms account for the reader's sense that the narrative unfolds from a particular point of view.

Studies of perspective in literature include the analysis of viewpoint and attitude, of description within a text, and the amount and degree of consciousness within the story that the reader has access to. Another narrative element is mood, which exists between the story and narrative. Voice occurs between the story and the person who is narrating. Tension is achieved with the discrepancy between what the reader knows and what the characters know.

Central to an understanding of perspective is the idea of arrangement. In "Point of View in Fiction" Norman Friedman writes:

> To argue that the function of literature is to transmit unaltered a slice of life is to misconceive the fundamental nature of language itself: the act of writing is a process of abstraction, selection, omniscience, and arrangement. (Friedman 1179)

Literature finds a natural analogy in painting in that, like writers, painters use optical perspective in order to present and conceal. Pictorial perspective indicates the type of world that the painter wants the viewer to observe.

The idea that narrative elements have some type of spatiality which works towards the creation of a picture in a reader's mind is a reasonable one. Henry James (1843-1916), whose work initiates the theoretical history of point of view and literature, was highly influenced by the visual arts, especially painting. He believed painting and literature shared similar aims in creating pictures, or in "freezing drama" (Torgovnick 45). With reference to the idea of arrangement, James was not attracted initially to the Impressionist style or to abstract art. He was critical of the Impressionist painters for refusing to take on the "burden of arrangement" (41) since the artist's duty is to represent the "actual", not the metaphysical.

There are a number of ways to approach the relationship between the visual arts and the novel. These include the role that art plays in the writer's life, the influence of art theories on literature, and visual imagery and descriptions within the novel. Before Henry James, point of view was not a formal part of literary analysis. James developed the idea of point of view in order to evoke a greater sense of reality in fiction. He separated fiction from historical writing, or rather borrowed from a new spirit in historical writing, and applied it to fictional writing. History, with no apparent narrator, appeared to represent truth, in contrast to the historian.

During his career as a writer James produced a number of travel pieces which illustrate his acute visual perception.

> Indeed, James shows an implicit awareness of a principle that we will frequently find associated with the perceptual uses of the visual arts: the ability of a remembered sight to compose like a painting, to be recalled as a whole, and thereby to evoke a complete memory and understanding. (Torgovnick 39)

James hoped to evoke the same sense of truth in fictional writing. In the preface to *The Golden Bowl* he acknowledged his use of an "indirect and oblique view" (*v*) and its visual aspect implicit in the comment "seeing" the story. He writes:

> [M]y preference for dealing with my subject matter, for "seeing my story," through the opportunity and sensibility of some more or less detached, some not strictly involved, though thoroughly interested and intelligent, witness or reporter, some person who contributes to the case mainly a certain amount of criticism and interpretation of it. (James *v*)

The concern is with imagination. In his early novels he wrote that the author should withdraw and let the story be presented through one character, as the information available to one person was enough to convince the reader he was reading a real story. This character, who is typically not the hero or protagonist, would therefore have some distance between the main action, and be objective.

This objectivity occurs since the character who tells the story views the action from an oblique perspective. If the novelist is removed from the narration, the text has a greater capacity to represent life; it becomes more theater-like. That is, the reader can watch a drama as opposed to simply reading narrated actions. Since James thought the most effective strategy was to use one character who was off to the side of the main action, and to present the story through his eyes, the visual aspect is undeniable.

> [A] third-person limited point of view evades the category of grammatical person by suppressing the narratorial use of "I"; with respect to kinds of discourse, it eliminates commentary and substitutes dramatic presentation for narration when possible; it assumes access to only one mind and often uses the visual perspective of that character". (Martin 133-4)

James stressed the importance of form and aesthetics. The novel should be more than a diversion, it should be an art at the same level as poetry and drama. Form was a result of the interaction between the subject and the artist. In other words, the novelist should filter the chaos of life through his imagination and give it a shape.

The shape of the novel and its effectiveness depends upon its characters, what they say, the narration, what is described in the novel. He valued the photograph's power of representation; he valued paintings that "froze" drama.

Illustrations were an indication of the failure of the novelist to present a vivid portrayal of life through the vividness of effective writing. However, the factual aspects of photos were so obviously non-evocative (i.e. true to life) they were like bridges between the truth of the novel and the life they represented.

> Anything that relieves responsible prose of the duty of being, while placed before us, good enough, interesting enough and, if the question be of picture, pictorial enough, above all in itself, does it the worst of services, and may well inspire in the lover of literature certain lively questions as to the future of that institution. (James *x-xi*)

James thought illustrations were unnecessary, but that photographs could echo the text at a distance. Pictures should not represent anything in the text, and under no circumstances should they overwhelm the text. He attributed specific functions to words and images, and emphasized the importance of words in carrying the full burden of telling the story (Miller 70).

The article by Norman Friedman in 1955 on point of view discusses how the modern novel should "tell itself" without the intrusion of the author. Literature can express more ideas, more depth, more qualities than painting, but the images are weaker because the author has to struggle with telling what a thing is, or with showing what it is. Point of view is the device for allowing the author to remove himself in varying degrees from the narrative. Friedman cited James in saying that the presence of the author breaks the illusion of the narrator, since the story is more vivid when it has a center, or focus. Friedman also cited Percy Lubbock, who stated explicitly that a story must "look" true. What follows is Lubbock's explanation of how an author achieves a greater sense of reality in fiction.

> If artistic "truth" is a matter of compelling rendition, of creating the illusion of reality, then an author speaking in his own person about the lives and fortunes of others is placing an extra obstacle between his illusion and the reader by virtue of his very presence. In order to remove this obstacle that author may choose to limit the functions of his own personal voice. (qtd. in Friedman 1164)

For example, if a story is relayed through the mind of one person, we can see the consciousness; it is as if the story is unfolding before our eyes in its originality, not simply reported to us. It alludes to what we can see, our visual perception and its literal analog in the text. Traditional fiction can be described by its emphasis on narrative, in contrast to modern fiction, which moves towards the "I" as a witness within the story. The author has "surrendered", he "gives up" his possible vantage points. The reader "views the story" from a "wandering periphery." Friedman also notes the "ultimate exclusion" (1178) of the author in the use of the camera.

Perspective takes on unique significance when it is used both figuratively and practically in the same study. A comparison between the figurative perspective of the art historian and pictorial perspective in the art object reveals a number of interesting observations on the ideology of looking and the "Albertian model of vision." Within art history as a discipline there is a particular way of looking at and writing about art that can find a logical extension in pictorial perspective. What is at stake is the notion of "perceptual purity" (Holly 380) and the implicit objectivity of writings on art.

> The art historian be it Gombrich, Panofsky, or even a more pedestrian writer of Renaissance surveys was assumed to have take up a certain prescribed position before the object, from which aristocratic perspective he (probably) replicated in words for others what he clearly had been trained earlier to see: its allure, its formal structure, its iconographic program, its resonance with other cultural artifacts. The historian stood before the work in the place of Leon Battista Alberti's positioned artist/observer, and the world of painting panoramically unfolded before his aristocratic, male, monocular viewpoint. (Holly 375)

In this sense pictorial composition can be seen as a visual parallel to the narrative text that describes it. It is as if perspective designates a particular way of seeing that is ordered and rational, and conforms to a set of rules based on proportion and a fixed viewpoint of the spectator. It is a "cognitive map" (385) which unites the "rhetorical ideologies" of an image and its descriptive text.

In order to fully comprehend the meaning of a given art object, it is necessary to orient it within a historical context. The spectator and his context are integral to the construction of meaning (Holly). When parallels between compositional style and linear perspective in painting are noted these parallels are not features of the analogy but instead illustrate a particuliar way of seeing. Holly finds parallels between the text and visual object; she finds "rhetorical resonances between objects and the histories of art that inscribe them" (373). The basis for this investigation is the absence within art history of an awareness of how gender, ideology and culture inflect a scholar's perception of a given art object. Empirical information associated with an art object; state of preservation, subject, creator, relationship to objects produced before, et cetera, are listed. Since the awareness of a scholar's ideology naturally draws awareness to the line between empirical observations and value judgments, evaluation is needed of the line between art criticism and art history.

One of the elements of painting which brings these issues to the surface is the fact that paintings from the Renaissance onward often include human figures which stare back at the spectator, introducing a number of lines of vision between the painted figure, the viewer, and the artist. The enormous interest in the gaze and spectatorship only draws more attention to these provocative relationships.

> Analysis is not something that is superimposed on the structure of the work of art, but is instead a continuation of the performance of the work in the terms of its own compositional schema, of its own expectations of what its ideal viewer should or should not be saying, of where he should come from, of where he should literally take his stand. (Holly 387)

In Edouard Manet's painting of the stylish drinking place, *A Bar at the Folies-Bergère* (1881-82; see Figure 3 in the Appendix, page 88), a waitress stands behind a marble counter, her back to a large mirror which reflects, in addition to her back, a dark-haired man with a top hat. Her expression is cool and unemotional, her posture alert but she retains a certain amount of remoteness with her slightly tilted head and blank eyes, which seem to stare at a distant place beyond the viewer of the painting.

The barmaid's reflection in the mirror appears offset from where you would expect to see it if the conventions of perspective were followed. The rules are bent in order to introduce a type of dialogue between the viewer and the two figures reflected in the mirror. Without the mirror it would be impossible to observe the private interaction between the woman and the man; the mirror also permits a view of the bar room with the other customers. The manipulation of the laws of perspective allow for a number of readings of the painting. An interesting if somewhat voyeuristic interpretation is where the viewer identifies himself with the male figure.

> We can't really be that man, yet because we are in the position he would occupy in front of the bar, he becomes our second self. His disembodied image seems to stand for a male client's hidden thoughts when facing such an attractive woman. The apparently aberrant detachment of the reflection in the mirror from the woman, and of the man from ourselves, is the game this wily artist is playing. (Herbert 81)

Is this the only response to the painting? When pictorial perspective is related to point of view in narrative, the attribution raises questions as to the relationship between vision and voice. The narrative elements in the painting are strengthened by the gaze that unfolds before the eyes of the viewer.

Chapter 6. Rhetoric and Painting

6.1 Introduction

Rhetoric incorporates the ideas of calculated and strategized arrangement, intention, purpose, and goal. As such, rhetoric, when conceived of as an aspect of painting or narrative, stands in contrast to "objective depiction of reality." In rhetoric the speaker orients the viewer, hearer, or reader, in a specific and particular relationship to truth. This is accomplished by suasion to accept the truth value of elements in a bounded and discrete arrangement.

Rhetoric may manipulate the accepted relationship between images and reality. Painting and literature share several features with rhetoric, because the two arts originate in an environment geared toward persuading the spectator of their accuracy and credibility depicting life. Rhetoric, painting, and literature, as discrete traditions, share the characteristic of organizing elements of sign systems to communicate.

This chapter is not an analysis, but simply observations of rhetorical aspects of writing and painting. The compelling but elusive relationship between painting and literature has been discussed for many centuries under Horace's rubric of *ut pictura poesis*. This chapter incorporates an implicit argument that a review of the history of that discussion leads finally to the observation that the commonalities, differences, and identity of both arts are most profitably explored, if not explained, in the field of semiotics. Some of the formal characteristics of rhetoric correspond to the characteristics of both painting and literature, so pointing to the rhetorical characteristics of both artistic media is an appropriate conceit by which to point to the usefulness of semiotics in exploring late-twentieth-century manifestations of *ut pictura poesis*.

6.2 Rhetoric

Voice in literature is linked with the ethos, or audience perception, of persuasive rhetoric, finding a parallel with the physical voice of an orator (Sloane). Rhetoric has contemporary connotations of insincerity, pretentiousness, and emptiness which develop from rhetoric's tentative relationship with truth.

> Everywhere in ekphrastic studies we encounter the language of subterfuge, of conspiracy; there is something profoundly taboo about moving across media, even as there is something profoundly liberating. When we become ekphrastics we begin to act out what is forbidden and incestuous; we traverse borders with a strange hush, as if being pursued by a brigade of aesthetic police. (Scott 309)

Rhetoric draws attention to the lack of fixed correspondence between a sign and reality. Because of this lack of fixed meaning the orator can slant words in such a way that his own particular version of truth takes on a sense of reality that appeals to the listener. The end result becomes more important than the means used to achieve it.

> It is clear that the spirit of rhetoric is pragmatic, and by that very token immoral: whatever the circumstances or the cause defended, one must be able to achieve one's end. The assorted declarations of principle clustered at the entrance or the exit of the rhetorical edifice hardly prevent the eloquent orator from using his art for purposes whose justice is apparent only to himself. Rhetoric does not valorize one type of speech over others; any means are good provided that the objective is attained. (Todorov 61)

As with poetry, observation of the relationship between rhetoric and painting begins in antiquity.

From the classical period through the Renaissance, critics depended on the analogy in order to express the mechanisms behind vivid and effective language. Linking painting with writing on the basis that effective language must speak coherently, Georges de Scudery wrote in 1641:

> Now the great geniuses of antiquity whose light I borrow, knowing arrangement to be one of the chief parts of a picture, have so successfully endowed with it their speaking pictures, that it would be as stupid as arrogant not to wish to imitate them. They have not done as those painters do who display on the same canvas a prince in his cradle, on his throne, and in his shroud, and who by this confusion embarrass their spectators; but with incomparable skill they have begun their story in the middle, so as to create suspense for the reader from the very opening of the book. (qtd. in Gilbert 581)

Literature must appeal to the emotions to such an extent that an accomplished writer is a "painter of the soul" (qtd. in Gilbert 584), and that readers will discover their own portrait in the adventures of a literary figure. Literature is capable of arousing sincere passion only when there is the proper arrangement and balance of rhetoric, ornament, and verisimilitude. The writer knows he has accomplished his goal if he is able to impress the "image" of the hero on the reader's mind (qtd. in Gilbert 584) and in this context he is like the rhetor.

In an essay on the rhetoricity in art, Wolf addressed the argument, made famous by Lessing, that painting differs from literature in that its essentially spatial nature expresses its meaning within a moment in time. In other words, painting has an immediacy not present in literature. However, the visual appeal of art is not its primary distinguishing feature in relation to literature. For example, a painting "cannot simply be" while literature unfolds in time.

> [Painting] posseses no essential nature, no privileged position as visual, that holds for all paintings at all times. Rather a painting means instead; it derives its value from the cultural work it performs, work whose parameters are bound on one side by the irreduciable rhetorical nature of all representation, and on the other side by the irreducibly historical dimension of all rhetoric (188).

In other words, art is rhetorical (184) in the sense that its meaning must be understood in the light of a particular social and historical context. The idea that literature is more rhetorical than painting is an illusion inspired by the general mistrust of (but susceptibility to) images in Western culture.

The tendency to associate rhetoric only with language and to perceive the visual arts as shrouded in an "aura of nonverbal immediacy" (185) is fostered by such mistrust. Lessing's distinction between painting and poetry is misleading, Wolf maintained, in that it obscures the similarities between visual images and language:

> We have forgotten the rhetorical turns, the visual tropings, the ideological dimensions of art history for cultural reasons. We have consigned painting to a mute world, investing it with a myth of presentness (Lessing's spatiality) that tells us more about our own nostalgia for the immediate, for experiences unimpeded by language, than about the nature of pigments and canvas. (185)

Wolf related the perception of painting as a silent art to the fear of the power associated with visual objects and the role of iconology in Western culture. In this sense language exerts social control over its users in that the visual must be translated into words before it can be understood and trusted. The image of painting as a silent art is also due to the investing of art with power it may or may not have.

Norman Bryson's distinction between the denotative and connotative aspects of a painting are germane to the “rhetorical” characteristics of painting. He maintained that the denotative elements are those that constitute the basic meaning of a painting. Without these rudimentary elements the painting is unintelligible. The denotative elements form a skeleton on which all other meaning hangs. The connotative elements are those elements that stand for the "real" but do not in themselves point towards a basic schema of meaning.

Connotative elements are those elements within a painting that tell the viewer that the visual images represent some aspect of reality. Connotative elements are based on values, conventions, and myths that make up the societal context of a painting.

> When the denotative schema is so saturated by connotative information that it seems inevitable, then the denotative has been elevated into the realm of the "true," and the viewer fronts the canvas with a conviction of its "rightness." (Wolf 187)

Wolf commented on the polysemous nature of visual art in that connotative codes change according to the society in which they are rooted, resulting in a constant societal gap between the critic and the artwork. Criticism and sensitivity to context then becomes a means to close the gap. In reference to language but with implications for visual art, he wrote "New meanings arise as new cultural conditions alter the codes by which the real and the truthful are constituted" (188). Because visual art must convince the viewer of its truth value, it is inevitably bound to the devices and codes that exist within society, or are believed to exist within society to signify the real.

> Issues of mimesis, of the relation of the image to the world that it purports to copy, simply disappear, or reappear, rather, as questions of rhetoric: how do we persuade the viewer that the image before him or her carries ontological weight? (188)

Wolf summarized an Emersonian perspective on representation, noting the close relationship between vision and knowledge: "What we see operates according to the same laws as what we say." (188)

6.3 The (manipulable) image and rhetoric

Images may hold great appeal. An image can be understood differently in a context later than that which surrounded its creation, and while it always retains some aspect of its original meaning, its form can also be re-invested with new meaning. An example is the Christian adoption of the Greek myth of Hercules where, in a Christian context, Hercules could be a motif of Christ (Scholes and Kellog 131). The Italian Renaissance operates in the reverse; instead of divorcing an image from its original context, the Renaissance painters "realigned" classical motifs with their respective themes. For example, painted images of mythological figures would be understood as representations of the actual figures, as well as representative of themes in Renaissance thought. The metamorphosis of images also occurs in literature (131). *Beowulf* is an example of how secular oral narrative comes to express Christian themes.

Interaction between sign systems, or intertextuality, requires the analysis of context in order to establish meaning as opposed to finding meaning in the signs alone. For example, the borrowing of earlier signs for use in later works also includes the borrowing of the sign's original meaning. Intertextuality is an inherent aspect of signs within a culture in that the use of signs includes importing old meanings into new contexts. (Bal *Light in Painting* 50). There are differences between the acknowledgement of intertextuality, on one hand, and on the other the older iconographic approach, which kept the original meaning of the sign more or less intact, and which might or might not include the original meaning of the motif in the new work. Intertextuality asserts that even when the meaning is changed by a future artist, there is a trace of the original meaning in the work and "contamination" by the previous textual source (50).

Contemporary investigations into imagery draw on the field of psychology, the tradition of phenomenology, and the philosophical area of epistemology. Key issues that surface are how images in the mind differ from visual images seen with the eyes; how images in general relate to language; and the dependence between images and culture, illustrated in the different treatments of images in Western and Eastern cultural traditions (Friedman). The pursuit of the intrinsic meaning of images unites the humanities (*History of Art*, 401) in the common goal of determining how signs are used to establish meaning. All cultural artifacts and documents represent themes and concepts specific to a particular time and are evocative of a particular way of thinking (400), and their analysis must take place on several levels.

The various meanings associated with the term *image* illustrate the difficulties in understanding the relationship between words and visual art: the term has etymological roots in the idea of *copy* or *likeness,* but can also refer to mental abstractions, physical representations, and in rhetoric, figures of speech.

Critical inquiry of the depicted subjects of art considers the symbolic significance that human figures, incidents and objects assume within the culture that creates them. For example, when a pig with a bell around its neck appears next to a monk it is an attribute for Saint Anthony the Great (Hall *x*). An attribute may become a symbol, or visual metaphor, when it stands for something else beyond the object it is meant to represent in the real world. Before contemporary art, the artist's primary aim is to help the viewer believe in the incident depicted in the painting as if it actually occurred. The elements of painting, composition, colour and design made the subjects "vivid and comprehensible" (Clark *vii*). Yet the artist could also appeal to the viewer's sense of reality by using objects as visual metaphors to stand for an abstract level of truth. For example, a depicted Venus can be both the goddess of love and the Virgin Mary.

Renaissance artists, by combining symbols, wove elaborate, complicated allegories into their pictures. Still-life painting, especially in the hands of the Dutch and Flemish masters of the seventeenth century, often had symbolic overtones: courtship and love in musical instruments, the vanity of human life in a skull and hour glass, the Christian message in a loaf of bread, a jug, and a bunch of grapes. The elements of a picture make not only a unity of design but contain a unity of meaning, sometime not immediately recognizable (Hall *x*).

Panofsky (*Studies in Iconology*) distinguished between iconology and iconography. There are different levels of meaning which generate different interpretations, descriptions and analysis. There are three strata of meaning; a pre-iconographical level limited to facts and motifs; an iconographical level; and finally an iconological level, which is based on iconography. Since the term iconography includes the Greek verb *graphein* which means 'to write, ' an iconographical approach is defined as the collection, classification, and description of themes in art. Iconology, which includes as part of its meaning the Greek *logos* (reason), is concerned with the "symbolic" and "intrinsic meaning" of art (400). The difference between the three types of meaning is seen in the example of a painting of the Last Supper. Pre-iconography makes use of practical experience, history and an understanding of artistic style and motifs. An iconographical interpretation links the image or story with its biblical source. Iconological interpretation involves "synthetic intuition" (399) which must identify the "essential tendencies of the human mind" which give rise to a particular form of visual art.

6.4 Basic semiotics and the two arts

> Metaphor and metonymy are defined by the (differently motivated) relations between two meanings of a word; but every image includes a motivated relation between itself and what it represents. (Todorov 282)

Semiotics is the science of signs. In the most general sense, semiotics is the study of communication systems. Common to all communication systems, human, artificial, and animal, are senders who send a signal along a channel to a receiver. The signal has a message which is at first encoded by the sender then decoded by the receiver. One thing that distinguishes language from other communication systems is its versatility:

> We can use language to give vent to our emotions and feelings; to solicit the co-operation of our fellows; to make threats or promises; to issue commands, to ask questions or make statements. We can make reference to the past, present and future; to things far

> removed from the situation of utterance---even to things that need not exist and could not exist. (Lyons 19)

Language can be discussed in terms of its arbitrariness; that is, the relationship between the form and its meaning. There is no intrinsic correspondence between an object or concept and the word used to refer to it. Duality is also a feature of language and refers to two levels of organization, each with its own underlying order: the meaningful sounds in any given language may be thought of as one level and the words as another level.

Charles Sanders Peirce (1839-1914) divided representation into three modes of icon, index, and symbol; respectively resemblance, physical proximity, and thought. All signs have a referent and a meaning and may be understood in one of these three possible relationships.

> With the exception of knowledge, in the present instant, of the contents of consciousness in that instant (the existence of which knowledge is open to doubt) all our thought & knowledge is by signs. A sign is therefore an object which is in relation to its object on the one hand and to an interpretant on the other in such a way as to bring the interpretant into a relation to the object. (Peirce 643)

In other words, meaning is the result of the relationship between the viewer or reader and the object, with the sign mediating between them.

At the beginning of the twentieth century Ferdinand de Sassure distinguished between *parole*, individual speech; and *langue* or linguistic convention. Within the system of signs that make up *langue* there is another distinction between *signifier*, literally the meaningful sounds that are possible in a given language, and *signified*, or the meaning of those sounds as embodied in words. The meaning of the signifier is the result of the fact that it exists in a context of things that it is not. For example, the meaning of 'chin' comes from the fact that it is not 'thin.' An analogy with the visual world is seen in the meaning of colour, as colours do not carry their full meaning in themselves. For example, part of the "meaning" of the colour red is that it is not blue or green.

Saussure believes that language must be understood synchronically as a self-contained system.

> Given that the synchronic aspect of a linguistic system was one in which all aspects of that system were available simultaneously, then the system itself was able to be conceptualized spatially, its meanings being produced by a network of static interrelationships and not through succession over time. (Cavell 630)

These distinctions would later be elaborated upon by Roman Jakobson, and for him "words speak among themselves" (Todorov 278). Saussure's description of language involved the relationship between not only words and their meanings, but also the relationship between sounds and their meanings. Saussure also observed that language is arbitrary; that there is no meaningful connection between a word and its referent. Meaning is inherently unstable in that meaning results from the differences words share with other words, not from the words themselves (Brogan 1040).

One of the great problems with sign theory is that the analysis of words must take place using words, and it is therefore impossible to get beyond the "constraints" in language. At its most primary level, representation can be divided into non-mimetic and mimetic, the difference being that the non-mimetic has no obvious connection with the visible world (Brogan 1042). In normal use the signs are "transparent," as meaning is filtered through them without the listener being aware of the system. In specialized use, or "poetic function," the signs themselves are highlighted and meaning becomes associated with the system used to represent it.

Recent analysis of the parallel between painting and literature focuses specifically on the complex interaction of the visual and verbal domain. Visual art requires its own language in order to compensate for the lack of a vocabulary specific to art.

> The language of art history allows us to grasp art objects only by using technically "impure" language imbued with catachresis and metaphor. The object and language do not exist independently of each other as pure entities. (Kemal and Gaskell 5)

This observation relates back to an earlier time when art critics appropriated literary theory for their own purposes; that is, to raise the status of painting to that of literature by applying literary theory to painting. The social agenda of early art critics does not justify the use of literary terms and does little to reveal the true nature of painting.

> [T]he distinctiveness of art objects--their visual interest--is not straightforwardly grasped in prosaic descriptive language. We need, then, to understand what kind of language is at issue and how it must work in ways particular to visual interest. (Kemal and Gaskell 4)

Each art is distinctive enough to require its own set of theories and vocabulary, yet has an affinity for the other art that encourages the transfer of terms. For example, historically *sentio* has been used to describe the experience of literature and painting with no distinction between optical and mental reality. The term (sentio) can mean both knowing and sensory experience (Graham 466). Since painting imitates the visual world using both realistic and symbolic forms, the most precise critical analysis would acknowledge the difference between what is seen optically on the retina and what is seen in the mind. Confusion notwithstanding, the use of literary theory to understand the visual world draws attention to literature's own indefinite relationship to reality, by identifying a common element in both arts: the use of signs to represent something beyond itself.

Rather than thinking in terms of the opposition of pictures and the text, recent scholarship considers new ways of *how* art represents meaning. For example, in the eighteenth century the two arts were separated on the basis that one is temporal and the other visual. Contemporary observations obviate this assumption with the observation that temporal aspects obviously exist within visual art. New trends in research identify painting with literature on the basis that each art is composed of signs that possess both spatial and temporal properties. In this conception of things, painting and poetry are not analogous to each other, separated by their different mediums, but instead interact with each other as sign systems in ways that are often beyond superficial observation.

Signs can either stand for reality or take on a subsidiary role in helping the "main signs" represent reality. However, they cannot do this in the same act of looking (Bal *De-disciplining*), as the viewer must "shift" perspective in order to acknowledge that signs may represent reality or conjure up a sense of the real by pointing towards it. For example, in a painting, when the end of a braid of human hair forks in two, the second twist of hair may be a shadow or it may be a "painterly trace" (Bal *De-disciplining*) but it cannot be both simultaneously. As in a narrative text, individual words and events merge with less central information to build an entire world. In their experience of art, viewers and readers suspend their normal assumptions of what is believable in order to temporarily enter another world, a world of signs which can never be a direct translation of actual events.

In deconstruction *langue* and *parole* demonstrate the endless chain of meanings that are possible. *Langue* exists prior to *parole* in order for the words to be meaningful, but *parole* is what initiates *langue* in the first place. This lack of fixed association is reflected in the term *differance* which means to be different but also to defer.

Chapter 7. Architecture, Deconstruction, and *Ut Pictura Poesis*

7.1 Introduction

The old classification of the arts, based on contrasting time and space, words and images, has been re-examined in the twentieth century in light of new ideas about art and its place it the world. In this chapter, general ideas about time-space and both visual and verbal symbol systems are invoked with reference to architecture, because of the way which that tradition manifestly embodies both time and space. Architecture also illustrates a distinction between interior and exterior space, which has its analogs in the framed painting and the narrative voice.

Recent theory of both literature (e.g., Bal, Bryson, Holly, Ryan) and the visual arts (e.g., Brunette and Wills, and others) questions the existence of fixed reality and simple theories of representation. Architecture provides a model, if not for resolution of the questions which abandoning a conception of fixed reality leaves us with, at least for a new direction in posing questions.

7.2 Architecture as an appropriate model of language in the world

7.2.1 Architecture, space, and text

In "Dwelling, Space and Time" Paul Tillich identified space-and-time as the "highest philosophical abstraction," opposing “time and space” to “dwelling,” which is concrete reality (81). He said, of space:

> Space is not a thing, nor a container in which things exist; rather, space is the manner in which living things come into existence. Space is the power over space, the power of living things to create space for themselves. There is no space in itself; rather there are as many kinds of space as there are ways in which living things create space for themselves, and that means ways in which life becomes actuality. It is by its spatiality that everything living, including the human is recognizable. (Tillich 82)

Architecture is a long standing metaphor for systematic, utilitarian, and artistic construction within Western philosophy. The tradition of architecture relates in unusual ways to language. In terms of existential and perceptual space, architecture unites *being* and *thinking*, since its history is also the history of the symbols used to describe it. Norberg-Shulz amplifies that observation by saying “[Architecture] therefore forms part of the history of culture, which in general can be defined as the history of meaningful or symbolic forms. Thereby it also becomes a history of existential possibilities" (Norberg-Shulz 226).

Deconstruction uses architectural models to illustrate the space that exists between the speaker and the speaker's words, whether or not the words manifest themselves in speech or in writing (Derrida 3). Language finds a natural analogy in architecture.

> Once spacing is introduced as the sine qua non of linguistic expression and of sense-making processes in general, then the philosopher of language necessarily becomes a philosopher of spatial articulation(s). The task becomes, in effect, an architectural one, mapping out the limits and testing the boundaries of communicational space, or that of the plastic artist, exploring the relations among line, form, and shades of meaning. (Brunette and Wills 3)

An important parallel exists between linguistic and architectural models, in that space is an essential part of linguistic communication. For example, the speech-writing dichotomy can be seen to resemble the inside-outside opposition of architecture. Both speech and writing have a spatial aspect in that they can exist apart from the producer, though the space associated with speech is far less obvious than that of writing. Brunette and Wills speak the language of architecture in describing Derrida's work:

> What is evidenced in the speech-writing relation is but one example of how Western thinking builds dwelling places for its own positions of privilege, and Derrida's work aims to break down or rearrange the walls of that house, exposing its inside to previously unseen aspects of its outside, reconstructing different accommodations of space, forcing different means of access, reworking its principles of containment. (3)

When writing is considered as a path, it assumes a spatial dimension. Since deconstruction perceives this path as having no beginning or end; writing is a labyrinth of meanings (Derrida). Despite the absence of fixed meaning, writing can determine in part how we think and understand ourselves. Deconstruction is not a method that destroys systems of thought in order to understand its parts, but rather it is a process that draws attention to the architectural aspects of language in order to expose the methods which establish writing-mediated thought (Derrida 18).

7.2.2 Architecture as visual text

Deconstruction addresses the contradictions within language that prevent linguistic systems from representing an absolute, fixed referent. In this understanding of language, all meaning depends on various other meanings constructed out of language. The visual world is essential to deconstruction, and text and the visual domain are inseparable.

> Now, because there cannot be anything, and in particular any art, that isn't textualized in the sense I [Jacques Derrida] give to the word "text"-- which beyond the purely discursive--there is text as soon as deconstruction is engaged in fields said to be artistic, visual or spatial. There is text because there is always a little discourse somewhere in the visual arts, and also because even if there is no discourse ... , the effect of spacing already implies textualization. (Brunette and Wills 15)

One way to relate architecture to literature is to focus on physical characteristics and find architectural features in early texts. This analogy, while it emphasizes the superficial similarities between visual art and language, is nonetheless engaging in its observation of historical fact. For example, Kendrick (1992) discussed the origins of the myth of the text as written in stone or the text as monument. The early text was indeed carved in stone, and later, with the invention of the codex, sustained its original associations with stone by incorporating architectural features into its illustrations and layout. The relatively permanent codex contrasts with both the fragility of the papyrus roll and with the transient oral text.. Unlike a stone tablet, the leather codex could be scraped down and rewritten, yet this involved considerably more time and effort than simply using the margins for revisions. Eventually changes were made around the central text, leaving the original intact, invoking the earlier association with the stone tablet. It was as if the central text maintained the rigidity of the stone (Kendrick 836) through its physical appearance.

> The authority and priority of the center is created by the deferential act of relegating other revisionary texts to the margins (rather than using them to displace or replace the central one). To make texts seem more authoritative, one had to surround them on a page with commentary whose peripheral position declared its own deference and supplementarily while affirming the power and originality of the text occupying the original position (Kendrick 842).

The use of margins for supplemental information was especially significant in the copying of the Gospels which were believed to be both divine and permanent. As a result, discrepancies in the four Gospels which became obvious in a printed text, evoked enough discomfort to prompt the scholar Tatian to "weave" pieces of the four gospels together into one text. Eusebius later rearranged the gospels, using the margins and preface to record interpretive information, and a visual counterpart to his editing is seen in the presentation of a canon table.

> Eusebius's monumentalizing, stabilizing intention was expressed pictorially as early as the sixth century in the arched arcades that frame the "canon" tables. (Kendrick 837-838)

The appearance of the codex is the result of necessity, in that while oral texts change over time, the revisions and annotations that occur naturally in an oral tradition are not available in a printed codex. The point here, however, is that while the text–the inscription–was realized in a physical medium, it also gave visual physical substance to the medium.

7.2.3 Architecture as visual art

When Vitruvius said in the first century BC that all buildings must be durable, convenient, and beautiful, he initiated a way of looking at architecture as an art, as a subject that demands "theoretical pursuit" (Ameri 337) and so inspired a number of writings on architecture that see nature as the ultimate source of beauty.

> Since the resurgence of the written discourse on architecture at the outset of the Renaissance, numerous authors have made concerted efforts to isolate and mark, once and for all, the boundaries and the margins of the field and thereby separate its internal and coherent concerns from the marginal and the extraneous issues that are often said to incumbent its progress. (Ameri 337)

Since beauty is what raises the status of architecture from a structure to the level of art, and the source of beauty is nature, contemporary writings reveal an interesting paradox.

7.2.4 Architecture, art, and the inside-outside distinction

Instead of seeing architectural writings as a source of truth, it is possible to see how writing acts as an ornament, a marker for delineating the inside and outside. If architecture has autonomous meaning outside language, this needs to be addressed. What typically happens is that architecture becomes an "ornamented subject within the text" (346).

> What the text brings to light is an endless chain of ornamentation from beauty to nature to the infinity of the ornamental appendage as a dress. The endless demarcation of borderlines within the text in effect frames and defines the subject from the outset, i.e., a clarifying frame or borderline. Each appended dress takes the place of a deficiency in the last in an infinite chain with neither beginning nor end. (Ameri 347)

The idea of beauty introduced a conflict in the history of ornamentation in architecture. If ornamentation makes a building more complete, more beautiful than it was before, it also draws attention to the deficiency of the plain structure. Alberti used the idea of the perfection of the human body made even more perfect with adornment. Ornament is an addition which allows the true beauty underneath to shine through; yet as soon as ornament draws attention to itself it loses its association with beauty. Ameri says of this, "If anything [ornamentation] plays a double role: acting at once as light and shadow, revealing and concealing, including and excluding in one and the same gesture. (Ameri 344)

In the history of thought about architecture there is an ambivalent attitude towards nature; on the one hand there is a certain amount of "disdain" (Ameri 338) for the straightforward imitation of natural form, but there is also a great respect for the perfection and underlying order which is hidden and must be pursued in order to imitate true beauty. Perfection in form is achieved when nothing can be added or taken away without detriment to the integrity of the building. John Ruskin, Le Corbusier, and Adolf Loos point out the negative aspect to excessive ornamentation.

Architectural writings are meant to illuminate the nature of architecture, as if identify the truth. That is, writing acts as an "ornament" (339) as it reveals architecture's underlying order and significance.

> In effect [writing about architecture] marginalizes writing by reducing its role to a supplemental source of light shed from without on an otherwise autonomous subject. The prevalent perception of the relationship between architecture and writing is that of a sovereign subject, secure inside its inherent, natural parameters, to a subservient text that is said to contemplate, reveal, or unmask the subject from the outside. (Ameri 339)

7.3 Experienced architecture

Architecture and early texts share features which demonstrate a long history of association. More recent developments in the relationship between architecture and the other arts show how the *experience* of architecture as a spatial art is as significant as its physical appearance. The spatial aspects of language take on special significance in deconstruction.

> By standing on the edge of concepts such as authorship and the art object (while not, for all that, being exempt from the effects of inscription and discourse), by seeming to obey the most rigourously provocative conception of the foundation and yet opening up the most creative sense of construction, by materially delineating where inside meets outside while introducing a dynamics of space by means of plays of light that might well be defined as writing, the architectural construction and the questions raised by design and building create an outside for the whole deconstructive enterprise: an outside that, in line with that enterprise, needs to be conceived of not as its restricting limit but as its challenge and ultimate possibility, as the site of its most productive articulations. (Brunette and Wills 6)

The interior-exterior distinction has an antecedent in Hegel's writing about architecture.

Hegel described architecture as the conceptual (68) beginning of art in that architecture creates a space for the "expression of spirit." Architecture as a whole is not art in its purest sense but rather architecture becomes art when the structure embodies meaning beyond its function as a building. For example, early huts and temples are not art in that they simply serve a purpose. They are a means to an end. When architecture behaves like sculpture, and when meaning is imposed on its structure by external means so that the form takes on symbolic significance, then it becomes art:

> Where the two extremes of building--the purely independent and the exclusively purposeful--meet and merge, we have the beginnings of geniunely beautiful classical architecture. (Hegel 72)

Art in its fullest sense is realized when the means and the end unite and the structure takes on the self-subsistence of sculpture. But it is not simply the axis of physical dimension and proportion versus utilitarian value that describes architecture as art, for Hegel. It is also what goes on inside, and the aspect of the interior, that contributes to the art.

In the example of the Gothic church Hegel describes the different types of activities which take place within the structure; prayers, sermons, processions, marriages, blessings, masses, baptisms. In contrast to classical architecture with its emphasis on external form and horizontal orientation, medieval cathedrals emphasize upward thrusting through the use of pointed arches, towers, flying buttresses that peak, and soaring apexes.

> Instead of columns supporting horizontal beams we get pillars or piers that rise into branched vaultings so as to constitute in appearance a single construction. The same form is variously repeated in windows and doors as well as in the nave, side-aisles, chancel, and transepts, so that, within the enclosing walls of the building, all the different parts of the whole open up into one another beneath outstretched arches that touch like boughs of trees. (80)

The interior takes on such importance, both spiritually and physically, that it "permeates" (80) to the outside and determines the appearance of the building. The exterior of the cathedral is "determined from within outwards" resulting an exterior form that acts as an enclosure for the various activities inside. The diversity of the human events taking place inside is lost within the "vast expanse" (81) of the church. The outside "immerses itself" in the inside.

7.4 Architecture and reproduction

Contemporary notions of copy, reproduction, and original, have not been reflected in architecture as they have in other arts. Architecture is based in the age of mechanical reproduction and since the fifteenth century architecture has used the idea of vision and perspective to define itself. In a perspective drawing, space becomes "understandable" and the viewer is a "knowing subject." Such a tradition results in the use of space to conceptualize knowledge.

The architect Peter Eisenman discussed the relationship between faxes and photographs, using the idea of reproduction as a means to separate the electronic from the mechanical worlds. In an electronic age, the concept of “original” and “copy” take on new meaning. In the past, human vision exercised relatively more control over photographic reproduction in terms of contrast and clarity. Unlike the photograph, electronic facsimiles require no such human involvement. The electronic age is associated with the prioritization of appearances over existence. It equates vision with meaning.

> The mutual devaluation of both original and copy is not the only transformation affected by the electronic paradigm. The entire

> nature of what we have come to know as the reality of our world has been called into question by the invasion of media into everyday life. For reality always demanded our vision be interpretive. (Eisenman no pagination)

The result is an unreasonable relationship between man and his environment in that seeing through a grid becomes the only means of understanding the world. It prevents the sense that there may be different kinds of meaning outside our immediate vision. As a response to this new undesirable reality Eisenman suggests origami, or the art of folding, as an alternative to the traditional, rational, ordered, perspective drawing. Folding prevents any notion of hierarchy between interior and exterior. Folding "dislocates the discursive function of the human subject and thus vision." Instead of trying to see new realities in art, Eisenman reminds us to be aware of what we do not see.

7.5 Conclusion

Various theories of literature and the visual arts coexist resulting in a multitude of approaches and a broad range of critical agendas. Current studies can be summarized as being involved in pursuit of the "wavering location of meaning" (Bal *Light in Painting*), yet the tradition of understanding art in terms of analogy continues. The meaning of one art is ultimately connected to the meaning of the other. As seen in the examples of pictorial perspective and point of view in literature, there is no simple way to establish where the visual domain ends and the verbal domain begins. The commonalities between art and literature in fact find creative space in that area in which the boundedness of the visual and verbal domains are indistinct.

Exploration of the ancient concept of *ut pictura poesis*, realized in its several manifestations since antiquity, is a productive and insightful enterprise for the questions it raises and for the potential of those questions to provide direction for current inquiry.

The elements for deconstruction that are provided by including architecture in the round of questions surrounding *ut pictora poesis* is a good example of that potential. With the background provided by discussions of imitation, in its several permutations and qualifications, and in review of the history of thought about the relationship of artistic expression to the “real” world, we can find in the discussion of architecture-as-art and architecture-as-text, the following directions in our revision of *ut pictura poesis* in our current context:

Art, painting, literature and architecture must now be conceived of in terms of experience, rather than in essential or ideal terms.

Their common property is that they use symbol systems in ways that are both canonical and novel, and so the first appropriate locus for study of their common properties is semiotics.

As semiotic systems, they are realized in social, cultural and political contexts, as well as in linguistic and symbol-system contexts.

As semiotic systems, they are dynamic as well as artefactual: a created work may exist as an artifact, an object, but the meaning and import it has depends upon the sensory experience of people who experience the work. The dynamic of semiotics locates the meaning of art in relationship, not in the essential nature of the work; the relationship is between the artist, the work, and those who experience the work.

That experience of the work may depend on one sensory modality more than another, but experience is only analytically constrained to single senses; lived experience involves all the senses. For example, "visual" art speaks to more than the sense of vision.

The question of the boundedness of the form (as in the experience of architecture–inside it, or outside it) is more than a metaphor: the semiotic study of the common properties of art forms, suggested in the concept of *ut pictura poesis*, takes us inevitably to questions of agency, access, and privilege. Referring the discussion to contemporary critical theories takes us to the "inner-outer" distinctions of architecture, and demonstrates that those art forms are in fact social processes. It allows us the political observation that none of us owns the art. This points us to the question of the morality of our relations with each other, and with art, and concomitantly empowers us to articulate the imperative to change. The boundary between private vision and public expression dissolves in the fullest realization of the art.

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Appendix: Illustrations

Notes on sources of illustrations

Ezra Pound's "The River Merchant's Wife"
"The River Merchant's Wife" was originally published in Ezra Pound, *Cathay: Translations by Ezra Pound, for the most part from the Chinese of Rihaku (i.e., Li Po) from the notes of the late Ernest Fenollosa, and the decipherings of the Professors Mori and Ariga*. London: E. Mathews, 1915. It was first published in the United States in Ezra Pound, *Selected Poems of Ezra Pound*. New York: New Directions Books; 1926; new edition 1957. As per on-line search 1 April 1998 in U.S. Copyright Office, Library of Congress Information System (telnet: locis.loc.gov), it is not included in the titles for which copyright was restored in 1995 to the heirs of Ezra Pound.

Albrecht Dürer's *Man Drawing a Reclining Woman*
This woodcut appeared in *Unterwesung der Messung*. 2nd ed. Nuremberg, published in 1538.

Rembrandt's *Bathsheba at Her Bath*
(1654. Oil on canvas. Museè du Louvre, Paris.) This image was scanned by Orazio Centaro specifically for inclusion in this work, and transmitted with permission for use via e-mail, in Orazio Centaro <ocentaro@world-on.com>, "Re: Permission to Put Print in Thesis," to Carl Urion for Anna Williams <carl.urion@ualberta.ca> , 26 March 1998.

Manet's *Le Bar aux Folies-Bergère*
(1881-1882. Oil on canvas. Courtauld Institute Galleries, London.)
This image was scanned by Jim Grattan. It may be viewed at *Jim's Fine Art Galleries*, <http://www2.iinet.com/art/19th/french/manet/manet78.jpg>. Permission to include it in this work was received via e-mail from Jim Grattan <toptgr@iinet.com>, "Re: painting (use of print in thesis)" to Carl Urion for Anna Williams <carl.urion@ualberta.ca>, 14 January 1998.

Rossetti's *The Tune of the Seven Towers*
(1857. Watercolour. Tate Galleries, London.)
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Page 86 has been removed due to copyright restrictions.

The information removed was Ezra's Pound's poem, "The River Merchant's Wife: A Letter," described on page 85.

Page 87 has been removed due to copyright restrictions.

The information removed included Figure 1 (a copy of a woodcut by Albrecht Dürer entitled *Man Drawing a Reclining Woman*) and Figure 2 (a copy of the painting by Rembrandt entitled *Bathsheba at Her Bath*), sources and provenance of which are both described on page 85.

Page 88 has been removed due to copyright restrictions.

The information removed included Figure 3 (a copy of a painting by Edouard Manet entitled *Le Bar aux Folies-Bergère*) and Figure 4 (a copy of the painting by Dante Gabriel Rossetti entitled *Tune of the Seven Towers*), sources and provenance of which are described on page 85.